SQUARE DANCING

SEPTEMBER, 1979

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INFLATION — EVERYTHING IS GOING UP

(Page 13)

CAL'S BALLOON

(See page 7)

official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We would enjoy hearing from any couples who have married at a square dance.

Mary Lou Waddington
1809 E. Tufts
Englewood, Colorado 80110

Dear Editor:

We would like to express our deepest respect and thanks to all our hosts and guides who made our recent trip through the United States so wonderful and pleasant: Becky and Bob Osgood, California; Harry Stein, California; Sharon, Ken, Kirsten and Burke Kernen, Arizona; Krist, Bill, Bronwen and Megan Litchman, New Mexico; Miriam and Julius Nestor, Colorado; VeVe and Ralph Hay, Colorado; Erna and Herb Egender, Colorado; Pat, Harry, Radonna and Beth Nelson, Oklahoma; Pam and Ken Cranke, Oklahoma; Otto Dunn, George Horn and Glenn Hogg, Oklahoma; Eva, Troy, Danny, Fanny and Cynthia Stidham, Arkansas; Edith, Charlie, Patty and

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SQUARE DANCING
(ISSN 0037-2889)
OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
VOL. XXXI-NO. 9

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Membership $7.00 per year includes 12 issues of the Official Magazine

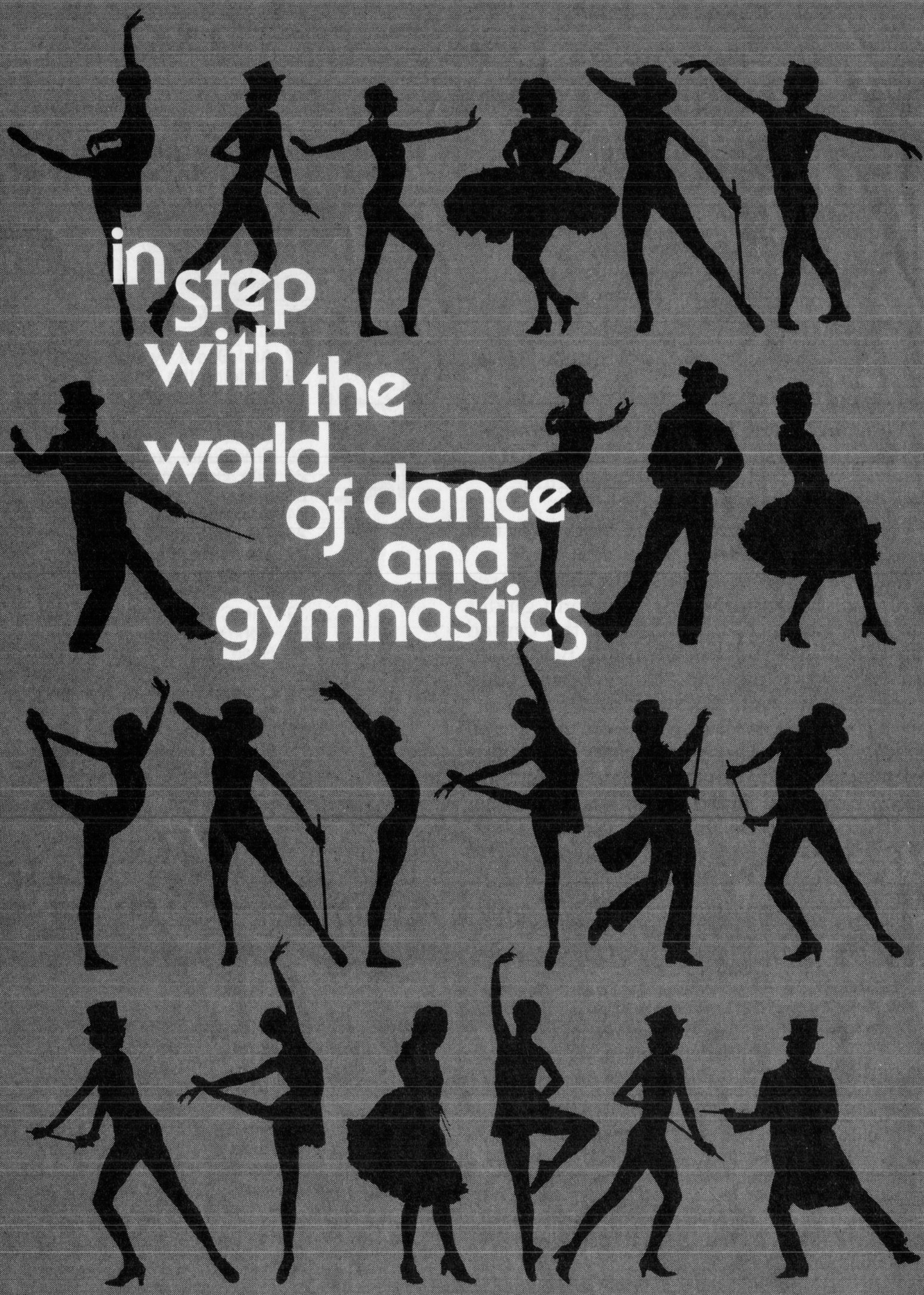
Second Class postage paid at Los Angeles, Calif.
POSTMASTER: Send address changes to

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NEWS FROM THE FRONT: 1980 sound documentary square dance premium records: 24 members of the square dance Hall of Fame will appear on the 1980 Basic, Extended Basics and Mainstream/Quarterly Selection LPs made available as a bonus to members of SIOASDS. Members are eligible to order records when their subscription/membership extends through December 1980. Of added interest will be the PLUS ONE and PLUS TWO albums featuring eight greats in the calling field. Watch for a complete description of all Five premium packages in the November issue... You may have noticed a change in our masthead on the previous page. After nine years as part of our staff June Berlin has retired. Replacing her with advertising information is Robbie Colville and with magazine production is Jim Spence. June will continue her round dance teaching with husband Walt. We wish them well!

ASILOMAR VACATION INSTITUTES ENTER 29th YEAR: The staff for the summer 1980 session (July 20-25) has just been announced. Featured on squares will be Melton and Sue Luttrell, Fort Worth, TX; Bob and Roberta Van Antwerp, Stateline, NV and Mike and Gail Seastrom, Northridge, CA. On rounds Harmon and Betty Jorritsma, Garden Grove, CA. Bob and Becky Osgood will be the hosts and will conduct the contra program. Brochures are mailed in January and anyone wishing an application (who has not attended an SIOASDS Asilomar during the last three years) may send their request to this publication Winter Asilomar 1980 (weekend February 1-3, week-long February 4-9) includes on squares, Bob Van Antwerp (weekend), Frank Lane (week-long) and Marshall Flippo (both), Charlie and Bettye Procter on rounds and Bob and Becky Osgood on contras (both sessions). The week-end session is full.

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AS I SEE IT

bob osgood

September, 1979

AFTER ONE HAS BEEN a part of this activity for a number of years the coming of Autumn automatically signifies the beginning of a new year, a time for many club programs to get into full swing and a time for callers and dancers to start thinking about bringing newcomers into beginner classes.

This month we include our final segment in a three part series to callers and class organizers and pave the way for a new "Discovery" series starting in the October issue. If you are convinced that we can all do an improved job with our new dancer indoctrination program, check out our article starting on Page 11.

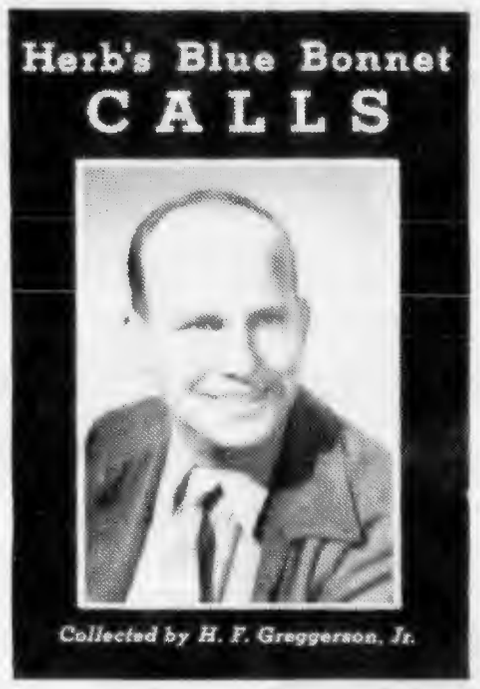
Herb Greggerson – A Legend

IF EVER an individual personified the typical square dance caller of old it had to be Herb Greggerson, El Paso, Texas, later of Ruidoso, New Mexico. A true honest to goodness Texan and as colorful a caller as you would want to meet anywhere, Herb and his beautiful Pauline were very much the authority on the traditional Western-style square dancing.

Herb passed away last May after being ill for some time, but during his 30 or more years as a pioneer in square dancing, he, his wife and his Blue Bonnet square of exhibition dancers fascinated the American public when they appeared at the New York World's Fair prior to World War II and gave demonstrations that electrified Americans everywhere they happened to perform.

We first met the Greggersons back at "Pappy" Shaw's summer classes in Colorado Springs in 1947 and then a few years later attended their square dance leadership institute up at Ruidoso. We worked with Herb in making his first recordings for Capitol Records in the early 1950's and we cut our calling teeth on his book "Blue Bonnet Calls."

Just a few years ago we saw Herb for the last time when he was presented with the Milestone Award of CALLERLAB and, although he is no longer among us, we feel that his contribution to the world of square dancing has left a lasting impression on the millions who square dance today.



We send our love and sympathy to Pauline and the many members of Herb's family but his real memorial will last forever — wherever people gather to enjoy this great American pastime.

On Our Cover

A LITTLE MORE THAN A YEAR AGO we received a most amazing birthday present — a trip in one of those fancy hot air balloons that are showing up at special meets across the country. A most amazing mode of transportation, these giant fabric creations bring to mind the unique mode of transportation enjoyed by David Niven in the movie, "Around the World in Eighty Days." Now, it appears that one of our square dance friends, Cal Campbell, Albuquerque, New Mexico, is a devotee of the hot air fad. Not satisfied with simply being a passenger in someone else's balloon, he is in the process of constructing a balloon of his own. We thought you might enjoy taking a look at this artist's drawing of what may well be the first square dance motivated hot air balloon in the world.

(See next page)



Cal Campbell's Hot Air Balloon adorns our cover.

Ticky-Tacky

WE'VE HAD SOME interesting responses to our growing involvement on the subject of Smooth and Uniform Dancing. One friend said recently, "You know, one of the big problems I see with all of this is the risk of losing our own identities in a veil of sameness. We can't help but think of the ticky-tacky buildings in one of those housing developments that sprang up during and shortly after World War II, each house a carbon copy of the next — no individuality,

"We seem to be a nation or a world of conformists," she went on. "We remember back twenty-five years or so when we first traveled through Germany, Switzerland and Italy how different these countries seemed. What a pleasure it was to look in shop windows and see things that were typical of the region and different from the way they were at home, to see men and women unabashadly walking down the street in dirndls and liederhosen. We were especially aware of this in parts of Japan where the kimono was worn by a sizeable percentage of the population.

"Visiting some of these same areas in the last few years one would hardly think we had left home. Shop windows were filled with the latest goods from Westinghouse, Grundig, or Sony. Business suits, knee length dresses, the great sameness had settled in everywhere and now we're afraid that it is just a matter of time until this happens to square dancing. Many of our traditional styles have disappeared already. Perhaps they, too, will be soon forgotten."

☆☆☆

Nobody, we pointed out, likes to be grouped with the ticky-tacky. Long ago we realized that we had to work hard to keep the great traditions alive, to protect the Sweetwater Lift, the line or contra dances, the Appalachian Big Circle dances, the Kentucky Running Sets and the Play Parties. We have been pleased to see groups devoted to the traditions of their area keeping the old dances alive and making today's dancers aware of their heritage. In recent years a trend toward contras and traditional squares and rounds has been on the increase, involving many contemporary square dancers.

What we *have* been concerned about are the detours that have crept in to the styling. The kicks, the handclapping, the unusual interpretations of the basics that even the pure traditionalists would never recognize, tend to fragment the activity and add something even more undesirable than ticky-tacky. No, we told our friend, with the expansion of square dancing to areas around the world and with more and more square dancers visiting clubs, festivals and state and national conventions outside of their own area, it's a great advantage to contemporary square dancing to have rules governing uniformity and styling that will make it possible for all of us to dance together.

Somewhere here there is a corollary to the laws that guide our traffic throughout North America, the international navigational *rules of the road* that protect the world's shipping lanes, and the uniform dancing codes that help us to enjoy each other's company as we take part in American square dancing.

We would be the last to want to see the traditions disappear and we will do everything we can to protect our heritage. At the same time, we see the many advantages in a uniform manner of dancing that allows us to learn a style of dancing in our classes and then to enjoy it whenever and wherever we go.

Let's take a look at learners' classes

Bridging the Gap



from Class to Club



Third in a series directed to Callers and Dancer/Leaders.
Subject: planning ahead for the new dancers.

ZERO HOUR is fast approaching. If you've been following this series in the previous two issues you'll know that we, like many of you, are concerned about our procedures of bringing new dancers into the activity. The concern has to do with the metamorphosis of the individual from non-dancer to enthusiastic square dancer.

While it may seem ambitious to some, we have set the goal for the lifetime expectancy of a square dancer at a minimum of three years. When one considers that many guesstimates have put the average life at from nine months to one year, the three year span may seem a bit optimistic. However, our desire would be to have a new dancer remain wih us in this activity *forever*. Realizing that this isn't always possible we'll settle for the three year figure, feeling that it's a step in the right direction.

Our July and August segments split the responsibilities of indoctrinating the new dancer between the existing club dancers and the callers. We stressed the importance of a new dancer being taught more than just the basics, pointing out the necessity for him to learn to move to the music, have a positive attitude and possess a willingness to share in a limited number of club responsibilities. We emphasized the need for the new dancer to dance uniformly and explained the reasons why. We have given a few simple rules to the experienced dancers who serve as "angels" or helpers in the new dancer classes. All of these things are important. At the risk of saying these over a second and third time let's just run some of them by quickly.

Class of Standards Established

The number of lessons. CALLERLAB says 41 to take the dancers through the 97 (in a suggested order of teaching) basics that make up the CALLERLAB Mainstream list. This number of lessons allows sufficient time for review, establishes correct styling and provides sufficient class time for the newcomer to learn to react automatically, to move smoothly and to develop considerate dance habits. In short, a 41-lesson class program can develop a new dancer who will be able to cope with the learning process and eventually become a successful, contributing club member.

Thoroughness and quality. All of the basics within one plateau should be taught and learned before moving on to basics in the next plateau. In fairness to the dancer, the caller is training the newcomer to be able to dance to any other caller. If any basics on the universally accepted CALLERLAB list are omitted, the dancer may at some time be put into the embarrassing position of being unable to follow legitimate calls that occur in that same plateau.

The quality of dancing being taught should include an emphasis on correct styling. In addition, classes should allow sufficient time for pleasure. It is a paradox to say on the one hand that "square dancing is fun" and then turn right around and make square dance classes hard work, with the promise that "the fun

comes later." It is the responsibility of the caller/teacher to make each class session just as enjoyable as he would attempt to make a club dance program. Class time is perhaps the only time a new dancer may successfully be instructed in the philosophy and traditions of square dancing. This is his one opportunity to learn club responsibility and the sharing that goes on within the club structure. *Friendliness must start within the class or perhaps it will never start at all.*

Provide for the future. Okay, so you're planning for a class — just how far do your plans extend? If they begin with the first night and end with the class graduation several months later, that is not enough. Planning for the potential dancer's future is more than simply getting him through class. The person who comes into the square dance hall that first evening should be treated as an honored guest. You know from experience that to get a non-dancer this far is the result of a lot of selling on somebody's part. So, as he enters the hall he has just completed the most difficult move in square dancing — he has taken step one.

Now, working from that point we know that square dancing itself, if properly taught, will continue to increase in interest for the new dancer. It's that type of activity. It has proven itself to be an enjoyable pastime for millions of people over the years and these new dancers of yours should be no exception. Your goal as a caller/teacher or as a club sponsor should encompass this new dancer, not only through class but comfortably from class into club. There must be a provision for a future beyond the first 41 weeks and this future involvement should be just as interesting, just as enjoyable and just as friendly as the class period he would just have completed.

Bridging The Gap

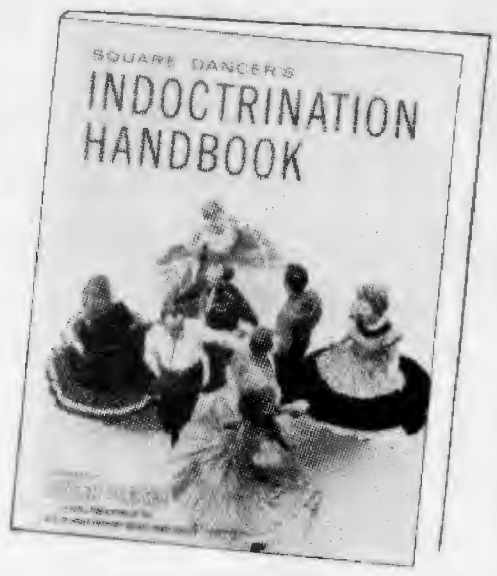
Obviously many callers and existing clubs have developed successful methods of retaining the new dancer after he has completed his class work — there are tens of thousands of dancers today who have been happily involved in the activity for five, ten, fifteen years or more. Somebody must be doing something right. Let's look at a few of the possibilities.

Extend the learning period. Instead of drawing the class to a close at the end of a given number of weeks, simply lengthen the period to a year or two or whatever length of time it takes to bring the group to a point where a majorty can successfully hold their own in local dancing circles. With very small classes this is sometimes difficult. Continuing a class through vacation periods and during the hot weather is not easy but it comes down to the point of whether to attempt to extend the class time or to discharge dancers before they are ready to move on. There are many callers who feel that "graduation" is the bane of the learning period. It seems to put the emphasis on an end to learning when learning and improving, in one form or another, goes on continually. Some callers prefer to simply make the new class into a club early in the game, so that it actually never graduates.

What happens if sponsoring club members are waiting eagerly on the sidelines to bring the graduates in to swell a sometimes dwindling membership? Let's say, for example, that a club of ten squares is fortunate enough to sponsor a class of ten squares. From past experience many club leaders tell us that taking ten squares from a beginners' class, putting them with ten squares of experienced four or five year dancers and continuing the program as in the past often results in a rapid disappearance of the newcomers. Sometimes as many as 50% drop off within the first three months and perhaps one square of the original ten of new dancers still remains after a year of dancing.

Taking a suggestion made sometime ago in SQUARE DANCING magazine, one club reports that rather than risking the chance of losing any of its ten squares of new dancers they, the club members, simply joined with the class members as a part of *their* club. In this instance the sponsoring club was known

The Indoctrination Handbook serves a valuable purpose in helping to train the new dancer. For ordering information please see page 91.



as the Calico Squares while the beginner "club" was known as the Blue Calico Squares. After a certain amount of club dancing, during which the caller gradually raised the dancing ability and the number of basics and extended into the dancers' quarterly selections, etc., the word "blue" was eventually dropped. The upshot was a club almost double in size with a good retention rate.

Limited basics club: A decision is made early in the game that the teaching will be limited to perhaps just those basics in the Extended Basics plateau. The number of class sessions are limited perhaps to a total of 30 and at the end of that time either the class continues on as a club or a provision has been made in advance for a club dancing this plateau to accept the new graduates. A dedicated caller who is willing to work to develop a calling repertoire built on just these basics may soon find a ready market, not only from the new dancers but from those who dropped out in recent years, disenchanted by the unlimited flow of basics.

Revamping the club program. The club that would like to retain its own identity but at the same time bring new class graduates in as members needs to do some adjusting. For one thing, the caller must gear his programs to those basics already learned by the new dancers. Here again, a skilled caller will be able to provide a most safisfying evening of dancing without going the full run of the Mainsteam Basic list. Utilizing the first tip or two each evening as a *workshop period,* he slowly brings the dancers up to the point where the club was prior to the integration of the new graduates. By encouraging all the club members, new as well as old, to attend these "early bird" sessions he may develop smoother dancing among the existing dancers, working on the principle that a reteach never hurt anyone. The use of new singing calls and different patter routines, sometimes involving *all position* dancing, may make this section of the evening just as exhilarating to the oldtimer as it is for the newcomer.

Tips To Callers

One of the criteria for an excellent caller is an awareness of what is going on with the dancers out on the floor. *Sensitivity* is the name of the game. A caller who spends just as much time in analyzing his dancers and his own calling as he does in learning new material is on the right track. Here are some of the signals to watch and to analyze.

The class is learning slowly. Why? Perhaps the caller is feeding too much material too quickly. Perhaps this is a different age group than other classes the caller has experienced. Remember, no two classes are exactly alike and often what methods work with one group will not succeed with another.

More dancers seem to be making far too many mistakes. Mistakes are normal. Correcting them, with patience, is the solution. A caller should stop and take stock of his teaching ability, check his attitude and make note of his techniques. Continual goofing on the part of the dancers may mean that the instructor is not coming across clearly. His mind may tell him that he has a clear picture of what he expects, but what comes out of his mouth may be a different story all together. An experienced caller will discover that there are high and low periods within the learning structure and often an excessive amount of goofing is a simple indicator for him to pull back a bit, to call a few relaxing singing calls and to hold up on the teaching of new material perhaps for the balance of the evening.

Wait 'til the "lights go on" for the dancers. Not everyone reaches the point of *automatic reaction* at the same time. A caller must realize this and not feel that some members are simply less competent than others. It may take some dancers twice the amount of class time to learn their right hand from their left than it may take others in the same class. However, when this point is reached and *all,* or the majority, of the class have caught the significance of reacting automatically and effortlessly to the calls, then a big goal will have been reached. A caller's sensitivity to this plays a large part in his successful indoctrination of new dancers.

Take time to play. Don't wait for some future date for square dancing to become fun. Dancers should find this activity a joy right from the start. This is the best assurance that they will stick with the activity. Sometimes, after "pouring it on" for a number of weeks the dancers will be ready for a party. This relaxing evening with no new movements being taught is just as important, or perhaps more impor-

tant, than any other phase of the learning period. You may already have discovered that a class night following a party night is often the most productive. People have had their "batteries recharged." The new dancers have tasted the fun that they came into the activity to experience. Here again, a caller's sensitivity will tell him when this particular class is ready for such an experience. Then he will be wise to follow his hunch and make it work.

Helpers — Some Hints For You

Those experienced dancers who enjoy helping out in a beginners' class can be of the greatest assistance to the new dancers and to the caller by observing a certain limited number of basic considerations. First they should *set the example* by doing what they do correctly. They should dance as the caller/teacher wants the class to dance. A true "angel" will make it a point to *be on time* to the class sessions. The angel will make a point of *dressing the part*. If it's a new beginners' class then sometimes less elaborate square dance costumes may help to get across the idea that costuming need not be elaborate or expensive but that it is important. Most certainly the use of long sleeved shirts for the men and of full skirts and low-heeled shoes for the ladies will do much to help the caller to get this across to the newcomers.

How many times has this been said: "A helper is *not* a teacher." The greatest value of the "angel" is to melt in with the newcomers. The good helper avoids *standing out in the crowd*. He or she is friendly, and by being friendly he acquires the friendship and confidence of the new dancers and for that reason is in the best position to sense when they need encouragement.

Helpful Aids

Some callers will find the time during the course of the lessons to impress upon the new dancers some of the philosophy and background traditions of square dancing. These help the student dancer to get a clear picture of what has gone on before and what is to be anticipated in the future.

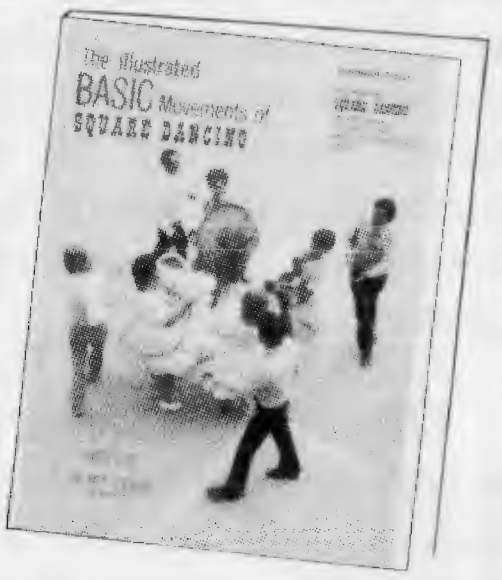
Occasionally callers find that their teaching period is all too short to include everything and for them The Sets in Order American Square Dance Society has designed a special Indoctrination Handbook. This illustrated booklet which a dancer may take home with him and read during his spare time (see order blank Page 90) covers a great wealth of square dance background information.

Two other handbooks are of significant value to the newcomer. In the beginning he will be particularly interested in the Illustrated Basic Movements of Square Dancing. This profusely illustrated 32-page handbook will answer many of his questions and will actually be an assist to the caller who can refer to particular styling tips or basic descriptions as the class progresses. Following up on the Basics Handbook is the Illustrated Handbook for the Extended and Mainstream Basics. This collection picks up where the earlier handbook left off. In these two mini-volumes is the complete rundown of the Mainstream Basics that have been selected by CALLERLAB. The numbers in the Handbooks vary slightly to correspond with the SIOASDS Caller/Teacher Manuals and present the basics in a suggested order of teaching. However, the basics are plateau for plateau identical to those in the CALLERLAB list.

Discovery

Starting next month and running in each issue through May, 1980, will be a section called *Discovery*, dedicated to the new dancer and progressing each month as the new dancer progresses through his learning period. This series, which has appeared in varied form each year helps to put the new dancer more closely in touch with the world of square dancing. Surprisingly enough many experienced dancers tell us that they enjoy this section just as much as the newcomer. We think you'll enjoy handing out copies of each issue as they come along as a means of introducing square dancing and SQUARE DANCING Magazine to newcomers. See the special offer in your August issue of SQUARE DANCING.

The new, revised, Illustrated Basic Movements of Square Dancing Handbook is an invaluable teaching aid for the new dancer. For ordering information see page 91.





Square Dancing and Inflation . . . are they Compatible?



By Jim White, Winder, Georgia



MANY OF US have seen a tremendous growth in square dancing. Some of us do not remember the hoedowns in a farmer's barn, or the buggy rides to the country school on Saturday night. But those events are, to a great extent, the basis of the heritage of square dancing and due to that heritage and coupled perhaps with each individual's desire to dress up a little, we do require some attention to the special items that go to make up our wardrobe and the special accessories we need for square dancing.

Most of us have attempted, either by inference or direct statement, to encourage our dancing friends to *wear appropriate* apparel. Dressing the part, we tell them, helps to enhance your pleasure. Our suggestions go something like this: Men should wear long sleeve shirts. A neckerchief or bolo tie would look nice — comfortable boots or shoes are a must. And the ladies — their requirements seem endless — a "little bit of lace" won't fill the need anymore. Ladies in square dancing today need the special dress, with matching petticoat, pettipants, shoes, earrings, perhaps a ribbon choker with a mother of pearl locket and to make it just right a thin gold or silver bracelet. Certainly I'm being somewhat facetious in my descriptions but this allows me to look a little further into the *cost* of this thing called square dancing.

In 1967, a mere 12 years ago, an off the shelf "ready made" dress could be purchased for about $18.00. Pettipants were $3 to $3.50 and petticoats $7.50. The best square dance shoe on the market in 1967 sold for $12.00. A good basic outfit cost $40.00, or less. Please bear in mind that I am not using custom designed items which were available then but I am striving to stay in the off the shelf ready-to-dance lines.

Tickets to the National Convention that year were $4.50. A typical motel in 1967 cost 16.00 for a double and even in the convention cities rates were seldom over $20.00 for quite nice accommodations. And gasoline, you may remember was 34 to 40 cents per gallon.

By 1972 things had changed a little, but not a whole lot. Ladies' dresses were up $5.00, pettipants had increased by 50 cents, petticoats up $1 to $2 and shoes were up $2 to $3. An outfit could still be purchased for under $50.00. Tickets to the National in '72 were $5.25. Motels, such as the Holiday Inn, had rooms for $18.00 to $22.00 along the highway, $24.00 to $30.00 in the convention cities.

Inflation Takes Off

By 1977 something called stark reality began to hit us. A decent square dance dress was $40.00, pettipants were at least $5.50, petticoats below $20.00 were hard to find and the same shoes we bought for $12.00 in '67 were now $18.95. A ladies' basic off-the-shelf outfit hit the old man's wallet for about $85.00. Admission tickets to the National were $8.25 but motel costs had gone from $24.00 for a double to $38.00 in the same facility.

Let's put all of this in context with the average American's income. In 1967 the average American family was being taxed for income just over $7000. By 1972 that average income was $8200. 1977's income level for mid-stream America was just over $14,000.

We remember the political promises of a chicken in every pot and a car in every garage — now there are three cars in every driveway. America's standard of living has, for the past few years, stayed a little ahead of what we

Rising costs hit square dancing



have come to know as continual inflation. We all know how tough it is to go to the grocery store today and we've seen the gas pumps post over 80 cents per gallon. So, while I am throwing around some pretty grim figures — like last week's grocery bill for the family of three was $92.00 — I can tell you one true life situation that I don't believe any of us here want to handle. I recently visited in an English-speaking Central American country where there is no T.V., garbage litters the streets, the average annual income is $398.00. A standard, household-size General Electric refrigerator was $970.00. It takes almost three years of the average man's income to purchase a single, what we consider basic, household appliance. *We aren't doing all that bad in America.*

But our discussion here centers on square dancing. How, with continual escalation of costs, can we continue our activity? I don't believe the picture is so bleak that we can't live with it. For some dumb reason I have a strong faith in the will of our people. I believe that we can, and will, work within our means to press on, at whatever the cost.

But for a moment or two I believe a review of costs would be beneficial. I do not feel qualified to comment on the total expense of operating a facility for square dancing and while I have some very limited calling experience, I again do not feel qualified to discuss the unique cost factors involved with this all-important segment of our activity. In the line of specialized apparel and the costs involved of getting these items to the consuming dancer, I feel a little bit more at home.

Speaking From Experience

Specifically, please allow me to qualify myself by saying that I am associated with Promenaders Inc. We manufacture and distribute wholesale the Promenaders brand of ladies square dance shoes. I personally worked on the design and construction technique of each style which bears the Promenaders brand and do the cost analysis on every item which goes into the production and distribution process. I have spent 15 years in this environment and have watched a lot of retail operations open and close, a few wholesale firms flourish momentarily and one or two manufacturing firms open and die. I hope that my experience and survival lends me some credibility.

The author has been associated with square dancing as an ardent supporter and as the manufacturer of a very popular line of square dance shoes for ladies. His comments here on rising costs come from personal knowledge and experience. — Editor.

So with your permission I will discuss economic endeavors in the square dance apparel line from the viewpoint of a single item, specifically women's shoes. I believe we can then,

(Please turn to page 75)

Fine facilities *22,000 plus in attendance* *Superb hall level designations*

Outstanding sound *Excellent organization*

The 28th was Great!

ONE WOULD THINK, after attending more than 20 of these national conventions over the years, that Mr. and Mrs. Average Dancer might have had his fill of conventions. From the enthusiasm expressed last June in Milwaukee, Wisconsin, site of this year's National, it became apparent once again that each convention needs to be judged on its own merits. Every one is different and has its own *package of surprises*. Milwaukee was no exception. Its dancers, leaders, callers and teachers went all out to make the visitor feel welcome. Even the weatherman contributed to the success and the 22,145 dancers who attended had the time of their lives.

The theme "Smooth and Uniform Dancing" made an impression on a sizable number of attendees. Many of the clinics, workshops and panels were aimed around this theme. Many of the *usuals*, the exhibits, the dancer exhibitions, the giant grand marches, were in excellent form. The sound, air conditioning and general condition of the facilities contributed in making the 28th a success.

Coverage was good in the Milwaukee Journal.

50,000 Dancing Feet

They are dancing in the Arena, the Auditorium, the Convention Hall, in the street or anywhere they can find room to swing those partners in the colorful full skirts. Some 25,000 square dancers from nearly every state and several foreign countries are in Milwaukee this weekend for the National Square Dance Convention. Many couples traveled to Milwaukee by camper and have found parking spots for their portable hotel rooms in area parking lots or in one of the 1,700 spaces staked out at State Fair Park. Shuttle buses are transporting them to MECCA to do what they came to Milwaukee to do — dance.

Below: Skirts swirled as dancers followed the caller's instructions on the Arena floor.





It was a mass of color and motion as dancers filled the Arena floor. Some 500 callers will be used before the weekend is over.





HOW DO YOU VISUALIZE this activity? Is it the dancing and the workshops, the festivals, the beginner classes that impress you the most? Whatever your viewpoint, it is undoubtedly shared by many of those who sent in entries to SQUARE DANCING magazine's first photo contest. As you noted from the cover and inside pictures of the July issue, there were happy moments, fun and extemporaneous, true-to-life glimpses of phases of square dancing. However, because of faulty exposure, sometimes confused composition and the use of color photography which is not easily reproduced in black and white, only a handful of the entries received can be of use in promotional news-type programs where good photography is so greatly needed.

We include some samples of the lens-art of our readers. Congratulations to everyone who submitted photographs. We'll try this again at some future date.

Square Dancing Through The Lens



Happy Dancers! Gary and Roxanne Stolley, Fremont, Nebraska, personify the joyous spirit of square dancing — sent in by Lil Bausch.

Outdoor Dancing — is the subject of this photo submitted by Stella Cutone of Weirton, W. Virginia.

Indoctrination! New club members are indoctrinated in the Quadrille Square Dance Club of Battle Creek, Michigan. Shoe boxes on the feet and large body boxes add to the humour of the event. Submitted by Tom and Sheila Huis, Battle Creek, Michigan.



(Below Left) Youth at the mike. Circle and Swing Square Dance Club Caller, Monk Moore oversees youthful Caller, Doug Smith at the Mike. Submitted by Steve Smith of Sandpoint, Idaho.





(Near Left) Square Dancer of Tomorrow. Debbie Steinman enjoys a square with Bill House in Sedona, Arizona — submitted by Bill House.

(Lower Left) Fun Time! The men take the ladies' part in this graduation exercise — submitted by D-D Burss, Milwaukee, Wisconsin.

(Below) Happy Singles — Bobbie Reed and Bill Schmidt both of Texas get a kick out of their dancing. Photo submitted by Bobbie Reed Willis of Louisville, Texas.





SMOOTH DANCING

Theme of the year takes the spotlight at Milwaukee Convention.

THE IMPACT on the contemporary square dance movement by stressing Smooth and Uniform dancing at the recent National Convention and as a theme for 1979 will only be measured over a period of time. It is still too early to determine whether callers will, in fact, begin stressing styling in their beginner classes and then extend it to include more experienced dancers in the workshops. It will be interesting to see whether dancer leaders begin to attach poor, rough and inconsiderate dancing and non-standard styling as legitimate reasons for square dance dropouts. At any rate, the efforts have been made and certainly many individuals, callers and dancers alike, are now aware of what the Smooth and Uniform dance program is all about.

As part of the program held each day of the Convention in the impressive Bruce Hall, a set of three bulletins were handed out to the attendees. Zeroing in on the relatively few crucial ingredients that make up all of square dancing (i.e. moving to music, arm turns, swings, hand turns and turn unders), the bulletins that you see reproduced on these pages emphasize the fact that all square dance basics depend upon these few components being understood and executed correctly.

Our efforts on behalf of comfortable styling have been going on for years and will certainly continue well after 1979 comes to a close. We sincerely hope that similar efforts will come from callers, callers' associations, dancers and dancer leader associations around the world. If they do, then the efforts made this year will have been a step in the right direction.

The 28th National Square Dance Convention presents **SMOOTH AND UNIFORM DANCING** #1

HOME WORK FOR THURSDAY — June 28, 1979

WELCOME TO AN EXPERIENCE in SMOOTH and UNIFORM Dancing. This is the theme of the Convention. We will be spending the next three days in checking out the "how we dance" aspects of the activity with the goal of finding ways of becoming *smoother* and *more considerate* dancers. It is one thing to know many basic movements, it is quite another to be able to dance comfortably and considerately those movements that you already know. We will be stressing the importance of moving to music, of alternating hand contacts so that, for example, as you dance you will avoid having to turn with two right hand moves in succession. Smooth dancing also respects the *no-rush* philosophy, making it possible to flow comfortably from one pattern into the next, avoiding jerky stop-and-go dancing which sometimes interferes with our pleasure. UNIFORMITY plays an equally important role in getting the most out of our dancing. There was a time when we were faced with half a dozen ways to promenade, perhaps five ways to swing and any number of different handholds for a grand right and left. Today square dancing has come of age to the point where dancers are able to learn to dance in one area, then visit vacation institutes and festivals in other areas, even in countries overseas, and because of uniform standardization they are able to dance anywhere. This uniformity in the calls is an assurance that you will enjoy the activity to its fullest.

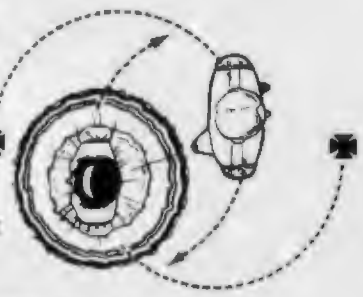
In the first session we will touch upon the "Look, Ma, No Hands" concept. Did you ever stop to think just how much dancing you do without bodily contact? This "no touch" principle is an important one. Sometimes when a dancer is not making a contact he has the tendency to lose his sense of direction, or to create twirls and all types of free-lance movements. Today we will stress the importance of doing the no-hands movements in a smooth and uniform manner. We realize that slightly different variations in styling exist from one area to the next and for that reason we appreciate all the more your willingness to adhere to the uniform styling concepts with us during these three clinic periods. We hope that you will enjoy the session today and that you will be with us on Friday and Saturday for more on Smooth and Uniform square dancing. Each day we will cover some different problem points.

Two dancers facing each other advance and pass right shoulders. Each dancer moves to his right, passing in back of the other person and, without turning, passes left shoulders and moves backward to place. The hands of the man should hang loosely beside and slightly behind him. The lady may choose to hold her skirt in her hands as she moves. The dancers face as they start and as they complete the action, which takes 8 steps.



DO SA DO

means back to back you know



This is traditionally done as a two-part movement. To begin, the men move forward and around their corner in a clockwise direction as the ladies move forward in a clockwise loop around their corner keeping right shoulders adjacent. To this point the continuous movement has taken eight steps. Returning to face their partner, or taw, the dancers are ready for the second part. The men move forward and around their partners in a counterclockwise loop. At the same time the ladies will make a counterclockwise loop around their partners with left shoulders almost touching. All return to their home position to follow the next call. Ultimately the combined figure eight movement will have taken 16 steps. Each dancer will have moved in a forward direction throughout, ready for whatever follows.

ALL AROUND YOUR LEFT HAND LADY

SEE SAW YOUR PRETTY LITTLE TAW

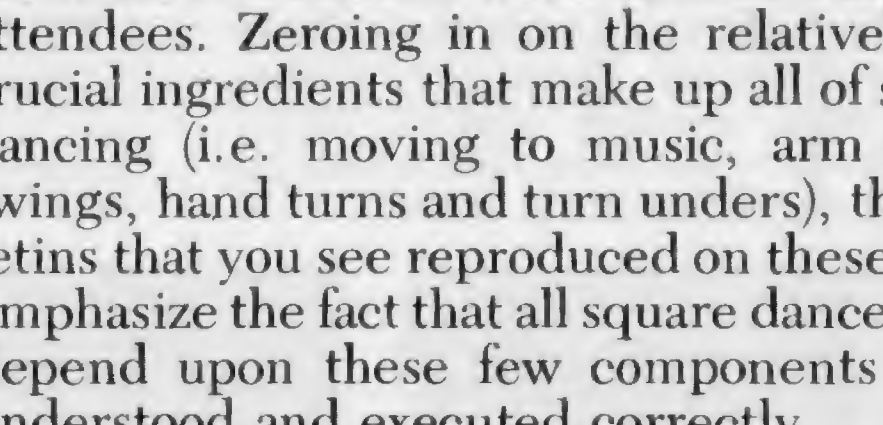


A Message From the Two Bobs: Those of us who have been working on smooth dancing for 30 years or more are especially pleased that this is the theme of the 28th National Square Dance Convention. As square dancing continues to grow and spread around the world, we see an increasing need to point out and eliminate the awkward and rough spots in the dancing and to increase the awareness of dancing smoothly, in a uniform style. Our hope is that these lessons we will be covering with you each day will somehow find their way back to your clubs and workshops at home. This is Bulletin One, and we have prepared a different bulletin for each day which will be handed out to you as you attend. You may wish to make notes in the margins to remind you of some of the things that we will be covering.

Bob Osgood — Bob Van Antwerp

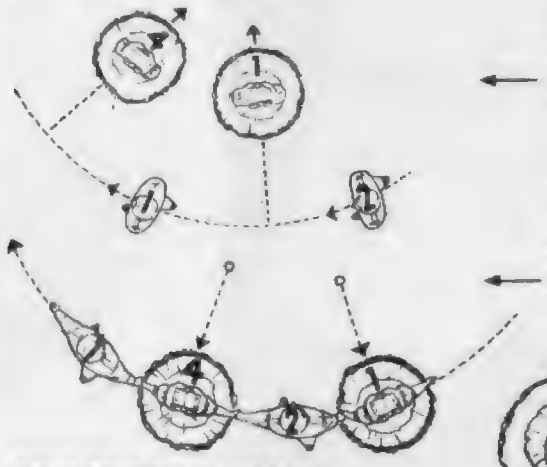
Two facing dancers will move by each other, passing right shoulders. Each will then turn one-quarter. This always starts with two facing dancers and ends with those same dancers standing side by side. Ladies will *always* turn left, men will *always* turn right, having passed rights shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions. It is important to understand that a Slide Thru is *not* a star thru without hands. Slide Thru will take 4 steps.

SLIDE THRU



Reprinted from SQUARE DANCING, the official publication of The Sets in Order, American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, Ca. 90048

THE GRAND SQUARE: This is one of the prime *no-hands* movements of square dancing and we'll be working on it in at least two of the sessions during the Convention. A traditional portion of the stately Lancers, the entire Grand Square takes 32 steps to complete. Each of its eight parts takes three walking steps (forward or back) and then an abrupt turn on each fourth count.

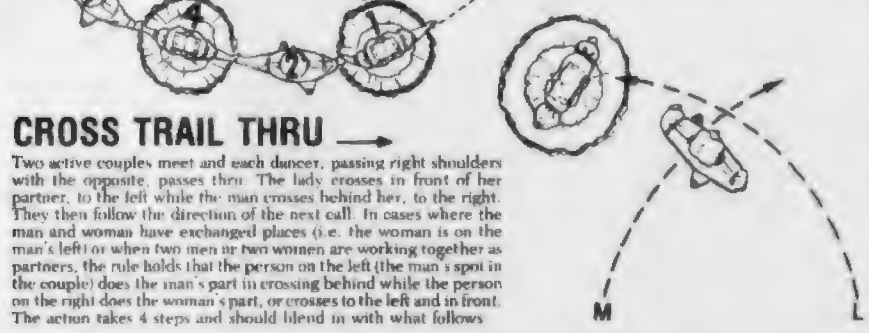


LADIES IN, MEN SASHAY

This flowing movement starts from a circle of alternating men and women dancers, all facing into the center. The ladies leave the circle and move directly into the middle of the square as the men move to the left behind them. The ladies then move back to the circumference of the circle and rejoin hands with the men. Each man will have moved one position to his left. The men's foot action during this is a steady walk to the rhythm of the music. For the ladies, it is very much like that portion of the old Texas Star where the ladies go into the center, bunch their skirts momentarily and back out once again. The pattern can be repeated three more times for starting partners to be reunited. For comfort, figure on 8 steps for one smooth and effortless change.

CROSS TRAIL THRU →

Two active couples meet and each dancer, passing right shoulders with the opposite, passes thru. The lady crosses in front of her partner, to the left while the man crosses behind her, to the right. They then follow the direction of the next call. In cases where the man and woman have exchanged places (i.e. the woman is on the man's left) or when two men or two women are working together as partners, the rule holds that the person on the left (the man's spot in the couple) does the man's part in crossing behind while the person on the right does the woman's part, or crosses to the left and in front. The action takes 4 steps and should blend in with what follows.



The 28th National presents **SMOOTH AND UNIFORM DANCING** #2

Square Dance Convention

HOME WORK FOR FRIDAY — June 29, 1979



Did you ever stop to think that of the many movements created for square dancing, only a limited number of actions are required. One of the major actions is *turning* or *swinging*. This principle applies in a waist swing or in arm turn movements such as in a do paso, turn thru or scoot back. The action comes into play from promenade positions when you do a wheel around or in doing a courtesy turn in skirt skaters position. You will find that the swing principle applies to turning movements from ocean wave or alamo-style setups. The principle of these turning movements, as you will discover in our sessions and when you read this bulletin, is that a swing or turn is an *equal opportunity* movement. Both people involved turn around a center point or hub.

Here is a good place to mention *passive resistance*. If you've ever done a swing or an allemande left with a "dead fish" you know what it's like to dance with no resistance pressure being applied at all. On the other hand, if you've found yourself doing a turn thru or a scoot back with a rough dancer anxious to prove his strength, you'll know that this extreme is equally disastrous. *Passive resistance* represents a happy medium where each of two dancers adjusts to make the turn a satisfying motion.

The illustrations and much of the descriptive material in these bulletins come from the three Illustrated Basic Movement Handbooks produced by SQUARE DANCING Magazine, official publication of the Sets in Order American Square Dance Society. For more than thirty years Smooth and Uniform dancing has been the by-word of this organization and now it is delighted to join with the 28th National Square Dance Convention, the members of CALLERLAB — the International Association of Square Dance Callers and many other dedicated groups in a concerted campaign to stress the principles of smooth dancing. We are delighted to have you with us again today for the second in our series of smooth and uniform dancing clinics. Enjoy yourselves.

THE WAIST SWING





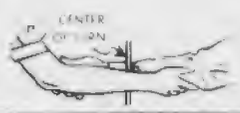


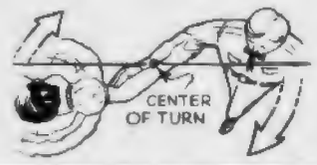
Two dancers, standing right side to right side, move forward and around each other, turning in a clockwise direction. Depending upon the relative sizes of the partners, the girl will adjust her left hand position, either on the man's arm or on his right shoulder. Dancers should remember to comfortably position right side to right side. You will note as you move side by side that the right foot moves very little while the left foot covers the greater distance. Just remember this, men, any time you swing a lady she becomes your partner. At the end of a swing you will put her on your right side, ready to continue with the following calls.

ARM TURNS



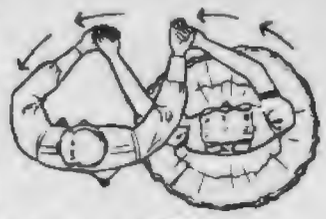
If ever there was a anukherse movement in square dancing it would have to be the arm turn. It would be virtually impossible to keep track of the number of times it crops up in a single night of dancing. Two persons facing each other use arms designated by the call to move around each other, unless otherwise indicated. A forearm turn should be a comfortable non-desperation movement. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist but not past the elbow joint. The man should hold his hand flat against the lady's arm. The fingers and thumb are held in close together. The center of the turn will be at the joined arms, so that while turning, each dancer is moving equally around the other with no drift from their location.





A Message From The Two Bobs: Our goal in working with the folks here in Milwaukee is to give you some food for thought and a few practical pointers on styling. The emphasis in recent years has been on more and more basics. We feel that it's fine to learn a certain number of movements but the real pleasure comes with knowing how to do each movement smoothly and comfortably. That's our goal here at this Convention. Enjoy yourselves and do plan to be with us tomorrow for session three.

Bob Osgood Lee Kopman Stuteley

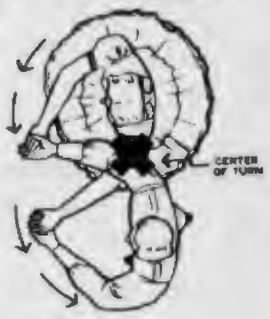


THE WHEEL AROUND

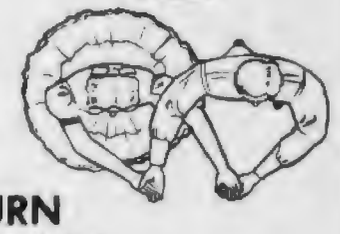




A couple, with the man on the left side, the lady on the right in promenade position, will as a unit reverse direction by the man backing up and the lady walking forward. The pivot point is the spot between the two people. The turn, unless otherwise called, will be a complete about-face. The man, who was originally on the inside of the square, will now be on the outside of the square. Remember that this is a turn figure and that the center of the turn is between the two dancers. The lady's forward motion is equal to the man's backward motion. For comfortable dancing, the man should not pull the lady. The couple should work as a unit, as though the man's right shoulder were attached to the lady's left shoulder and as though a board were tied across both their backs. To do the movement comfortably, take 4 steps.



In a Couple Promenade hands of the dancers are held comfortably, the man's right holding the lady's right, his left hand holding her left under the joined right hands. The man's hands will be held palms up and the lady's palms down. The hands are held lightly with just enough pressure exerted for the man to gently direct the lady as specified by the call. The couple customarily promenades in a counterclockwise direction with the man on the inside and on the lady's left. The normal distance of a promenade will be about halfway around the square.



THE COURTESY TURN



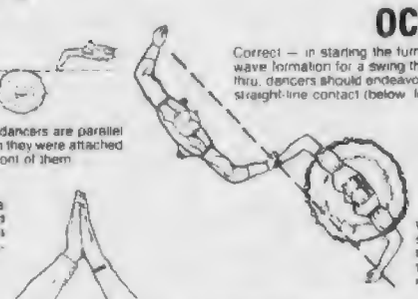
The man takes the lady's left hand in his left, places his right hand in the small of the lady's back and while moving side by side and facing in the same direction, the man backs up and the lady walks forward. The distance of the turn will be determined by the point at which they are to face upon its completion. The center of the turn is the point between the two dancers. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to complement her. The extended left hands serve as a direction indicator and the man uses that left hand to lead — not pull. In this respect, the "landing field" technique of the man's palm up and the lady's palm down will be enhanced if the man will simply place his thumb on top of the lady's hand and apply only a slight indication of pressure to help his lead and to direct. Depending upon your area, the man's right hand may be at the lady's waist, either holding her right hand or she may, with her right, hold her skirt. Figure on 4 steps.



OCEAN WAVE TURNS



In an ocean wave the dancers are parallel to each other as though they were attached to a board placed in front of them.



Correct — in starting the turn from an ocean wave formation for a swing thru or spin chain thru, dancers should endeavor to maintain the straight-line contact (below left).

Wrong — the tendency on occasion is to rush the movement with the result that the dancers lose their straight line relationship and revert almost to a courtesy turn.

The contact such as this hands-up hold should not be a tight grip but one that is easy to release.

Reprinted from SQUARE DANCING, the official publication of The Sets in Order American Square Dance Society
462 North Robertson Boulevard, Los Angeles, Ca. 90048

The 28th National presents **SMOOTH AND UNIFORM DANCING** #3

Square Dance Convention

HOME WORK FOR SATURDAY — June 30, 1979

We hope that you've enjoyed your three SMOOTH and UNIFORM dance sessions with us. Perhaps in these six hours you will have had an occasion to understand some of the principles that lend themselves to comfortable dancing. The late Ed Gilmore, whom so many of us came to appreciate and admire, had as his philosophy the slogan "Comfortable Dancing in the Proper Spirit." Interestingly enough this became the theme of the 1979 CALLERLAB Convention held this past April. Both the term "Comfortable Dancing" and the phrase "the Proper Spirit" have to do with our attitudes as we square dance. A considerate dancer, one who is concerned about the seven others in the square, has the proper spirit. "Comfortable Dancing" is Smooth and Uniform dancing. Tie the two together and you have the gist of what we've been covering in these sessions.

In the notes we've talked about several areas covered by the basic structure of square dance movements. There's one more category to cover — the "Turn Unders." We have covered a few in this bulletin. The significant point in this coverage is to avoid roughness. Occasionally, in twirling a partner, a man may have the mistaken feeling that the lady cannot twirl herself. Actually, the man's part in most twirls is to provide stability for the lady, nothing more. Perhaps the following bits will help clear this up. There's much more to cover in styling, but this is a good start.

BOX THE GNAT





A facing man and lady join right hands. The lady makes a left-face turn under the man's raised right arm as the man walks forward and around, making a half right-face turn. The hands must be held easily enough so that the man's hand may turn over and around the lady's fingers. At the completion of the movement the two dancers are facing each other and in handshake position. The effect of this movement is that the dancers reverse direction and exchange places. The action takes 4 steps to complete and rushing it could result in roughness.

There are other "turn under" movements that crop up now and then. For all of them there are two major cautions — Don't Rush and Don't Hold The Hands Too Tightly. Use the hands for support — not as tight grips.

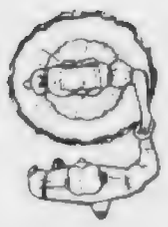






STAR THRU

This always starts with a man dancer facing a lady dancer. The man's right hand is placed palm to palm against the lady's left hand with the fingers up. The touching hands are raised as the lady moves forward and does a quarter left-faced turn under the man's raised right arm. At the same time the man does a quarter right-face turn. The movement takes four steps and the two dancers end up side by side with the lady now on the man's right. While there is a similarity between this movement and a slide thru, we should be mindful that a slide thru is *not* a star thru without hands. While a slide thru can be done with any two facing dancers, a star thru is always done with one man and one lady, as we show here.









A Final Word From the Two Bobs: Perhaps you've noticed that the prime emphasis during these three smooth dancing sessions has been placed on very simple, basic material. This is because all the basics we do in square dancing stem from a limited number of essential moves. Learn these moves or principles early and comfortable styling will never be a problem for you. Ignore them and you could always be faced with uncomfortable and sometimes inconsiderate dance habits. This is why so many of us feel that if smooth and uniform dancing is emphasized in the beginners' classes our standards of club dancing will be raised impressively. And a final word for standardization. To a great extent callers have achieved uniformity in their calls. Without uniform terminology we could never hope to progress. The same may be said of uniformity in the dancing. The styling we have stressed here is considered to be standard. It is not regimented. It is designed so that when you hear a call you can proceed with confidence, knowing that a majority if not all of the others will be dancing the same style as you. We've been especially pleased that a large number of callers have been participating in these sessions with us. Our sincere hope is that they will carry these ideas of Smooth and Uniform dancing back to their home clubs and classes. Finally, happy dancing from both of us and from all the members of the Educational Committee here in Milwaukee.

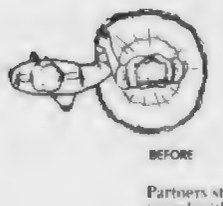
Bob Osgood Lee Kopman Stuteley

CURLIQUE

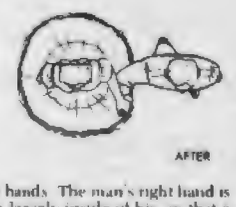
A facing man and lady touch raised right hands. The lady turns three-quarters left face under the touching hands as the man walks forward and turns one-quarter right face. Dancers end right shoulder to right shoulder, facing in opposite directions and at right angles to their original starting position. This is another of the turn under movements that requires no grip. A light palm-to-palm pressure is all that is needed. Some ladies prefer to offer the men the back of the hand (see illustration) as a smooth turning hold. Man will let the lady's hand turn gently, remembering that she can turn by herself. The lady always turns left face, the man will always turn right. To be done comfortably allow 4 beats.



CALIFORNIA TWIRL

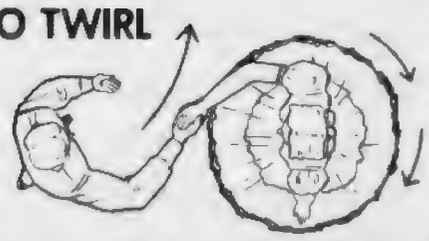






Partners start out side by side facing the same direction and take hands. The man's right hand is joined with the lady's left and will allow the lady's hand to turn loosely inside of his, so that a contact is retained throughout. Partners raise their joined hands. The man walks around the lady in a clockwise direction while the lady walks forward and under their joined hands, making a left-face turn. They end facing opposite to their original direction, with the lady still on the right side of her partner. 4 steps are sufficient for smooth and comfortable dancing.

TO TWIRL



or NOT TO TWIRL



Finally, we come to one unsettled category, twirling, or not twirling before a promenade. If you twirl then note that as couples meet they take right hands and as the man moves forward, the lady turns clockwise under the arms to end in promenade position and direction. However, in those areas where the ladies do not twirl in a promenade, then as the man approaches his partner the lady will make an independent half right-face solo turn and move into promenade position and direction. Finally, in all *turn unders*, hands should be held high enough to avoid mussing the lady's hair or forcing her to bend as she ducks under.

Reprinted from SQUARE DANCING, the official publication of The Sets in Order American Square Dance Society
462 North Robertson Boulevard, Los Angeles, Ca. 90048

Traditional Treasury

By Ed Butenhof

SOMETIMES IT IS INTERESTING to trace a traditional dance through various forms over a period of time. Dancing in circles goes back long before written records. As the carole or ring dance, it is pictured in ancient Cretan art and mentioned by Homer. In medieval times, as the Farandole and Branle, such dances were very popular. Hands were joined or arms were linked as the participants moved in circles or serpentine lines. From there it was a short step to reaching behind (or in front) of an immediate neighbor, joining hands with the next to form a basket.

Jumping to this century we have *The Country Dance Book V* by Cecil Sharp. He observed square dancing (or set dancing) in Kentucky in 1914 and he concluded that these dances were little changed from those brought to America by ancestors from England in the early 1700s and, furthermore, little changed from those danced in Northern England well before 1650 (when the earliest preserved dance book was published). One of the dances he describes, he calls the California Show Basket.

"First and second couples hands across once around, men joining both hands and women joining both hands underneath. The men raise their hands over the heads of the women and lower them to waist level. The women lift their hands over the heads of the men and rest them on the men's shoulders. In this position all move around clockwise." There's more detail but that's the gist.

In a 1926 book from Michigan called *Dances of Our Pioneers*, Grace Ryan described a dance called the Sugar Bowl. It was cued as "First couple lead to right, make a star with eight hands across, ladies bow, gents know how, hold your hands and get there now," and it was the same figure.

In 1937 the Tolman and Page book, *The Country Dance* (New Hampshire) called it the Basket Quadrille and cued it, "Cross eight hands, gents bow, the ladies know how, all around you go." It also added, "If you're lucky enough men can lower hands to back of ladies knees and lift partners off the floor basket seat fashion."

In 1939, Lloyd Shaw in *Cowboy Dances* (Colorado), called it Eight Hands Over and cued it, "Ladies bow and gents bow under, round you go and go like thunder." His directions called for the ladies to crook their elbows tightly around the men's necks and the men's arms to be firmly under the women's armpits and by centrifugal force to swing the women off the floor — legs flapping like the "wings of a butterfly." In this form it became a popular exhibition dance of the Cheyenne Mountain Dancers, led by Shaw.

Did the figure die out because it became rougher and rougher over the years? That's my guess. It doesn't have to be rough, however and it's easy enough to teach at one-night stands. At the same time it's challenging and exhilarating to do. It can be done with two couples in visiting fashion or by adding couples, three and four couples can do it. Simply have the girls form a circle, the boys joining hands behind the girls. Without anyone dropping hands, the boys duck under the girls' arms and circle left. It's best done buzz step fashion, right feet in and the left feet pushing.

It's a traditional figure worth saving. Build your own dance around it. You won't be the first and your dancers will enjoy it.

There are apparently more traditionalists out there among our readers than we had imagined. Letters commenting on this feature, some enclosing dances from years past, have been coming steadily since the column started. If you have any old (25 years ago or more) callers personal notebooks with collections of calls that you'd like to have preserved in the SIOASDS archives, please send them along. They will be a great help in our continuing research program.

AN S.I.O.A.S.D.S. SPECIAL



The View from Here

By Rosemary Muff,
San Bernardino, California

ONE OF THE LEAST APPRECIATED members of the square dance society is the caller. Without him there could be no state or national conventions, no benefit dances and obviously no activity as we know it today. Most of the time he travels to his destination at his own expense, does his job, packs up and goes home. How often does the club president approach him with, "We really appreciate you for calling a great dance and for driving all the way down here"? At three-day affairs, how many times are afterparties planned just for callers to meet, talk and relax for an hour or so as guests of the planners? Sure they are usually paid for their expertise but money alone does not fulfill the need to be appreciated.

There is another group in our society which receives even less recognition and yet contributes a great deal to the caller's success — the caller's partner. They help set up the equipment, often do the books, take bookings, make sure the caller gets there on time, help sound the hall, provide dancer feedback and numerous other time consuming tasks. Much of it is done so that the caller can devote his full attention to calling.

At callers' meetings, the partners are seldom asked for opinions or new ideas. We are people too! We want to be a part of the activity. In fact, the caller's partner for the most part represents a resource virtually untapped.

When was the last time that a caller asked his partner an opinion of a new figure or singing call — and listened to the reply? When was the last time the woman's opinion was sought before approving a new figure for a quarterly selection? If the comfort of the women were considered, as well as of the men, there would probably not be some of the figures that are currently on the list.

Square dancing is a couple activity. The caller's partner is half of a team. Any time you field only half of your team you are not going to derive its full potential. Next time you need feedback on a singing call, a new choreographic routine or help in solving any poblem, try asking the caller's partner for an opinion. We have more potential than merely being a nice smile at a dance.

Thanks for listening to a concerned caller's wife. See you on the dance floor!



Rosemary and Charley Muff

About the author – Rosemary and Charley Muff live in San Bernardino, California, where Charley works for the District Attorney's office and Rosemary is an RN assistant supervisor at Kaiser Permanente Clinic. In addition she's attending college, working toward her Public Health certificate. Charley has been calling five years, is a member of CALLERLAB, the Callers Association for Southern California and Cow Counties Callers Association. He calls for 10 clubs in and around his area. In addition he is a silversmith, specializing in designing square dance jewelry. The Muffs met at a square dance class, and when Charley is not calling, they enjoy attending square dances together. In their spare time they are remodeling their home.

LADIES ON THE SQUARE



MORE ON THE ENGLISH DART

By Lorraine Melrose

THE ENGLISH DART discussed in July offers several possibilities for variety of bodice design. Remember to always work on a copy of your permanent pattern — not on the original — when creating a new pattern design. Also, always be sure to add seam allowance (S.A.) where needed.

Front Cummerbund-Effect or Fitted Midriff Yoke

1. Copy your English Dart pattern onto tissue paper (Figure 1). Continue dart line from E to G. Continue seamline (S.L.) D-E to point F. Cut on this new line, separating the bodice into two pieces. Add S.A. between E and F. Draw lines on each side of line E-G, starting at ¼" on each side of E and blending to nothing at G (Figure 2). Fold out this dart

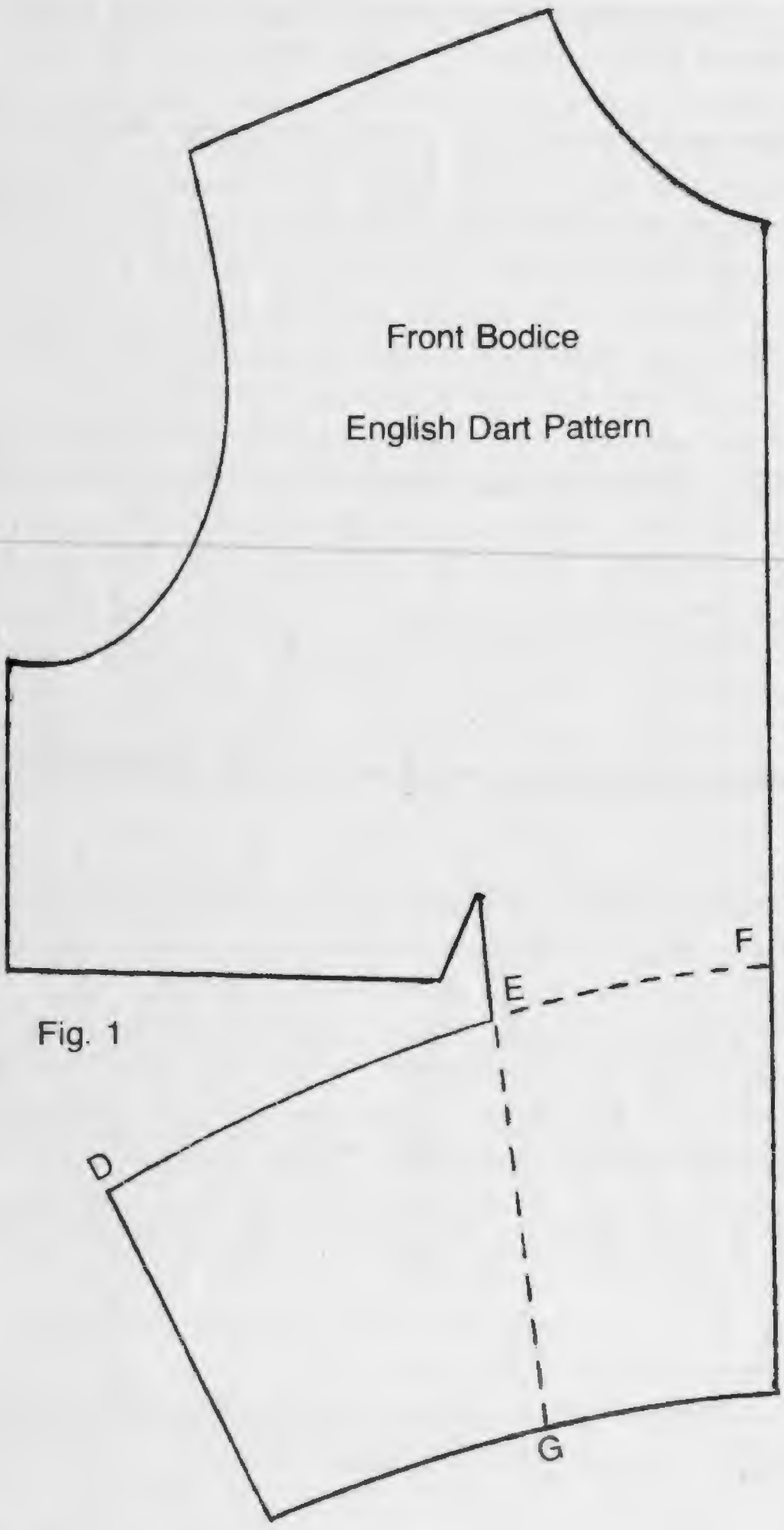


Fig. 1

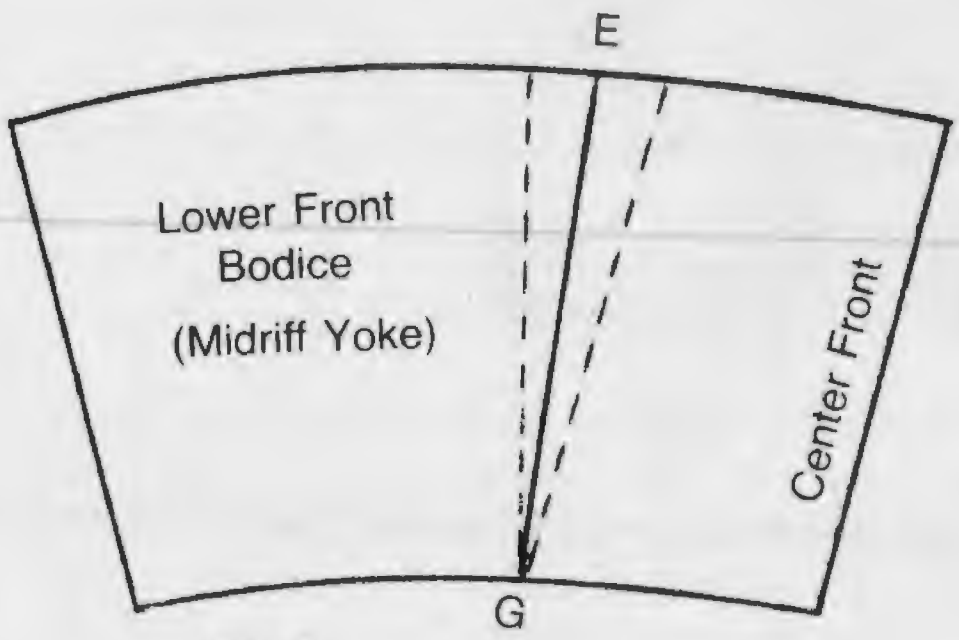


Fig. 2

along these two lines. This will make a closer fit for the midriff area. You may wish to adjust the amount of "fold out" material for your desired fit.

2. Draw new lines, D-F, rounding it about ½" or ¾" or more if needed for comfort in the bust area, below original straight lines and adding S.A. where needed. This allows for the extra room needed here in the bust area. Check for personal fit as desired (Figure 3).

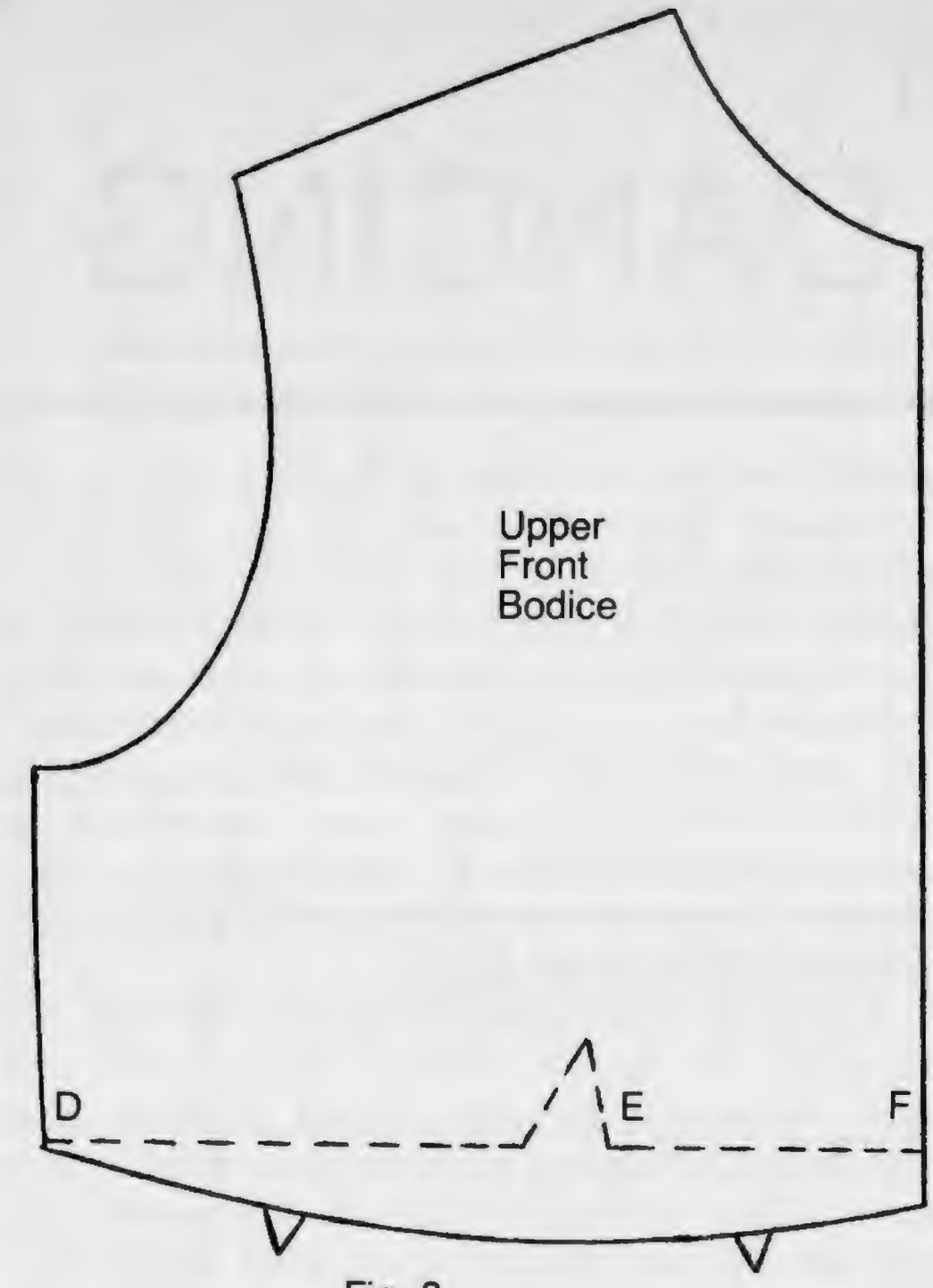


Fig. 3

3. The original dart may be sewed as a dart or the area within the notches may be gathered to fit the lower bodice. I would gather about 2" on each side of original dart plus the dart (Figure 3).

4. The dart may also be made into an inverted pleat (Figure 4). On right side of fabric, fold on original dart line, to meet in middle. Baste on S.L. to hold in place (Figure 4A).

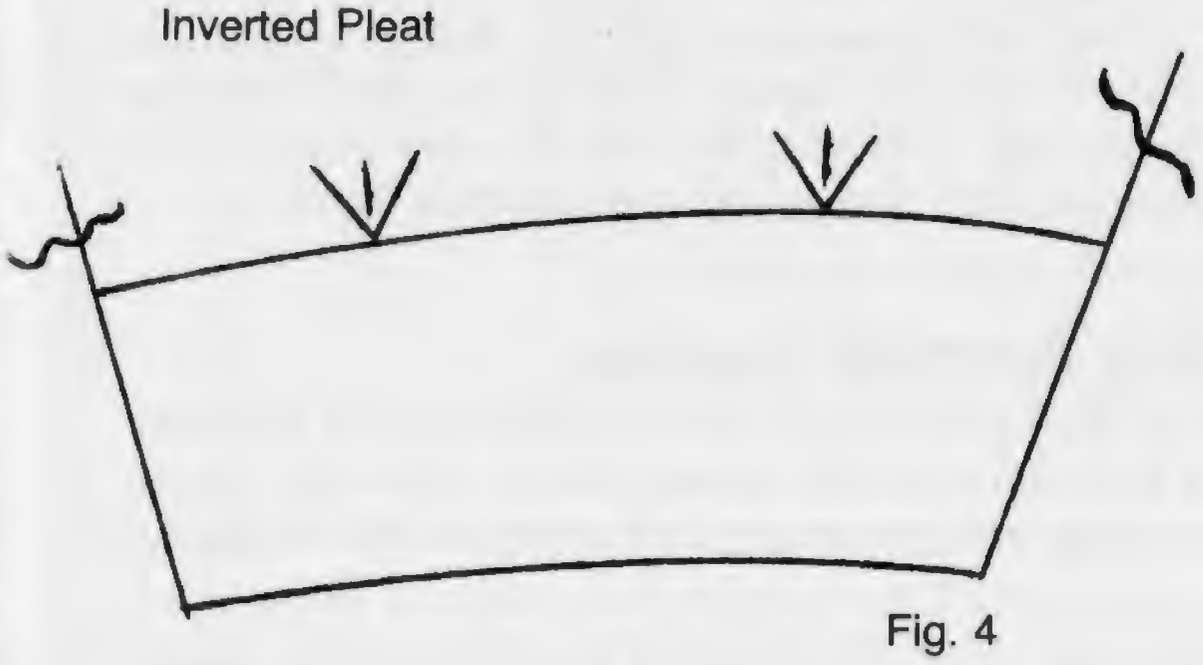


Fig. 4

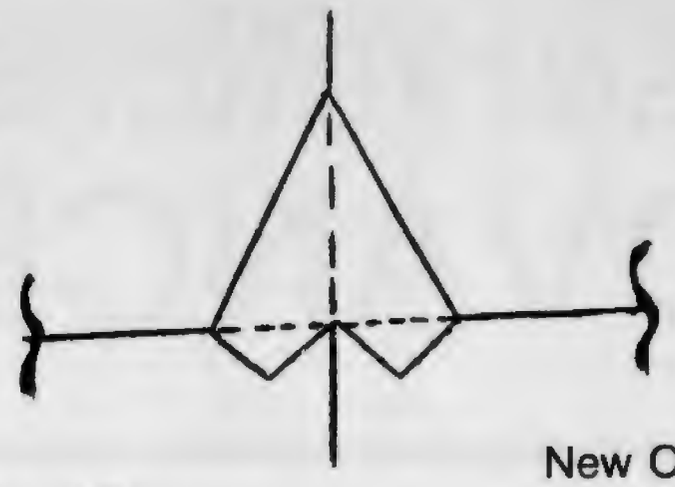


Fig. 4A

Back Fitted Midriff

You may wish to style the back bodice to match the front. Make your paper copy of the bodice back. On the seam side, measure up from waist to match Lower Front Bodice pattern side seam, and also at center back. Draw a slightly curved line from side seam (A) to center back (B). Cut on this line (Figure 5). It should not be necessary to fold out any extra on the dart for the back as was done in the front.

Add S.A. to both pieces. The remaining part of the dart in the upper bodice may be stitched in or may be gathered or eased, or pleated in as with the front bodice.

If you wish a slightly bloused effect or more gathers, draw a rounded line as you did for the front bodice on the bottom of Upper Back Bodice.

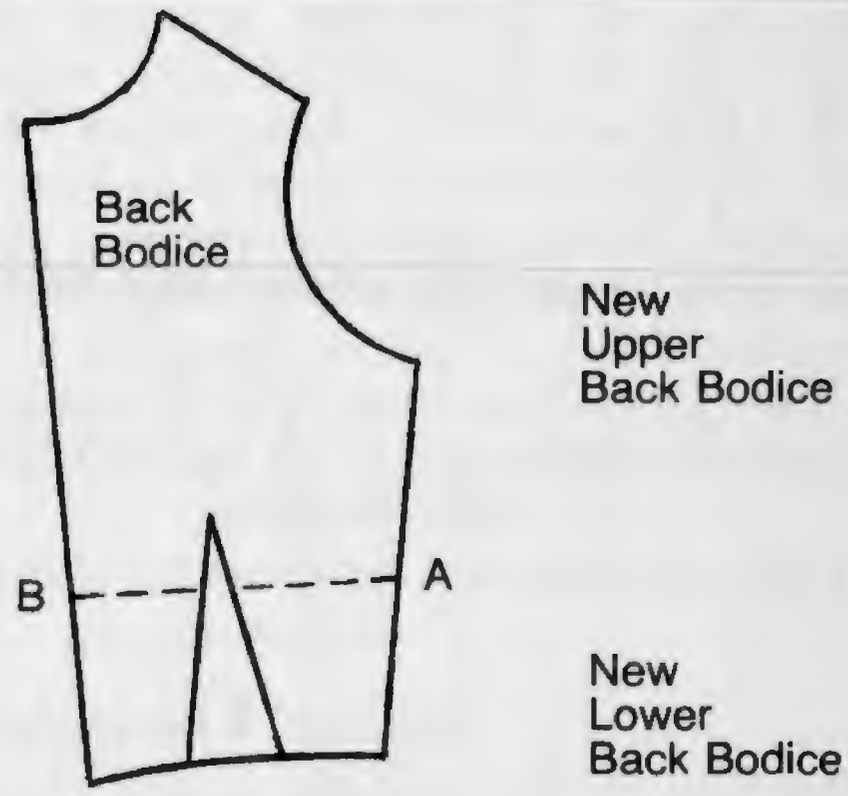


Fig. 5

observations on ADVANCED DANCING

By Ed Foote, Wexford, Pennsylvania

NATIONAL CONVENTION

ADVANCED AND CHALLENGE DANCING at the 28th National in Milwaukee were excellent, with each of these levels having its own floor operating continuously day and night. What was most impressive was that callers followed the CALLERLAB lists, and they also maintained the advertised level. In addition to Convention dancing, there was an afterparty each night for Advanced level and another for Challenge.

Much of the credit for this success goes to Dave & Joanne Swan, Directors of Advanced and Challenge. At any National about twice as many callers as are qualified will say they want to call these levels, and the big job is to determine those callers who are truly qualified. The Swans did an excellent job.

It is also appropriate to note the work of Ron and M.J. Wiseman, Program Directors for the entire Convention. The amount of time and effort they gave was monumental, and their efforts should serve as a model for all future Nationals. (For example, they wrote a complete job description manual covering each of the 45 staff positions they supervised — this had never been done before.) In addition, the Wisemans also had to assume part of the work of two other committees, and they were able to do this along with their other responsibilities. If future Program Directors do their job the same way the Wisemans did, callers and dancers will be well satisfied.

FESTIVALS

Have you noticed that more state and regional festivals are now providing a room for Advanced dancing? In some cases, where the scheduled callers at the festival are not involved with Advanced level, another caller is hired specifically for the Advanced room. The response by the dancers has been enthusiastic, and Advanced dancers are supporting these festivals because now something is being provided for them. The festivals are also pleased, because the Advanced Room is generating higher attendance.

Festivals have found it best to discuss the program for the Advanced Room with the local Advanced dancers ahead of time. The one thing Advanced dancers do not want is to have callers scheduled to call Advanced who can not do so. Reaching mutual agreement before the Festival as to who will call in the Advanced Room has proven to be beneficial to all.

ADVANCED CLASSES

Fall is when new Advanced classes begin. Some dancers seem to feel they are expected to start working Advanced material after they have been dancing a year or two. Definitely not so! Advanced Level requires learning considerable more calls and positions, and is only for those who have the interest and time to devote to working this material. The majority of dancers will always be happy at Mainstream and Plus levels. Do not feel you "must" do Advanced Level, that it is the "in thing" to do. Dance where you will be the happiest. If this is Advanced Level — fine, but do not feel forced to pursue this level.

Some Thoughts on this Special Section

Ed Foote, who has his finger on the pulse of the more Advanced plateaus of square dancing, recently completed his coverage of the Advanced movements. For the next several issues he will be making comments on his observations relating to this field of the activity. We are considering additional concepts that might be covered here and would welcome your thinking and requests for the type of material that would be most helpful to you. Remember that we have a minimum two months prior to date of issue as our deadline, so suggestions made by you need to be received soon to influence any immediate direction this column is to take. Thank you — Editor.

PUBLICATION PROFILES



The cover of LET'S SQUARE DANCE changes color each month but repeats the same design outlining the British Isles.

IN NOVEMBER 1953 the following, in part, introduced a new magazine to square dancers in Great Britain: "This is the first issue in this form of what I hope will be a grand little Bulletin for Square Dancers . . . We hope to cover all fields concerning 'Squares,' as it is now agreed by all concerned that 'Squares' are entertainment and must be treated as such and not as a means to show how clever 'Callers' can be. Therefore, from time to time reports and news from all sources will find their way into its pages . . . In regard to the prospects for square dancers during the coming season, they seem to be quite good and a considerable amount of planning is now in progress. New clubs are joining the Association each month, and the total number of member clubs is now over 20 . . ."

Looking back over the past 26 years, LET'S SQUARE DANCE, the Monthly Bulletin of the British Association of American Square Dance Clubs, has chronicled the continuing growth of square and round dancing in England. Today the association has some 82 member clubs and two of them, East London and Lister, have been members from the inception.

LET'S SQUARE DANCE is published ten times a year at a monthly rate of 20p. Its glossy paper and clean printing make it most easily readable. Information seems to be in abundance as the editor, Charles Tottle, often finds he must "apologize to contributors whose submissions have had to be postponed due to space considerations."

From prospects seeming "to be quite good" 26 years ago, it would appear they are excellent today, when glancing through the Square Dance Calendar which takes up the final several pages of each issue. Clubs are listed by day of the week and complete information is given as to name, caller, location and contact. A visitor to the British Isles would find ample choices to dance any day including Sunday afternoon and evening. In addition, advertising in the magazine portends many special dances and club activities throughout the year, including dances with live music and weekend excursions.

Detailed write-ups of club activities are given in each issue in the "Around the Clubs" column and it's delightful, to note a few from a recent issue typically British:

New Forest Club: "There was a bit of panic when there was some doubt as to whether the Fish Man could get his van repaired in time, but fortunately all was resolved and the dancers got their fish and chips."

Sets in Order Club: "Non-members are always very welcome, but please ring first to see where we are meeting." (Over here, we'd say telephone.)

Long Star Club: "The deck jumped and the needle shot across the record. I should imagine that it is a common problem in many halls where the floor gives easily and the dancers are rather heavy-footed. We had this trouble until Brian hit on the idea of suspending a square of wood from the ceiling on four ropes and placing the turntable on that. Problem solved but does anyone know how to get rid of police messages which we now pick up? We're often cross trailing through Wombourne with Panda One and Z Victor Two!"

And where else but in Great Britain could you attend a Coronation Dance as the 6-T-8

(Please turn to page 78)

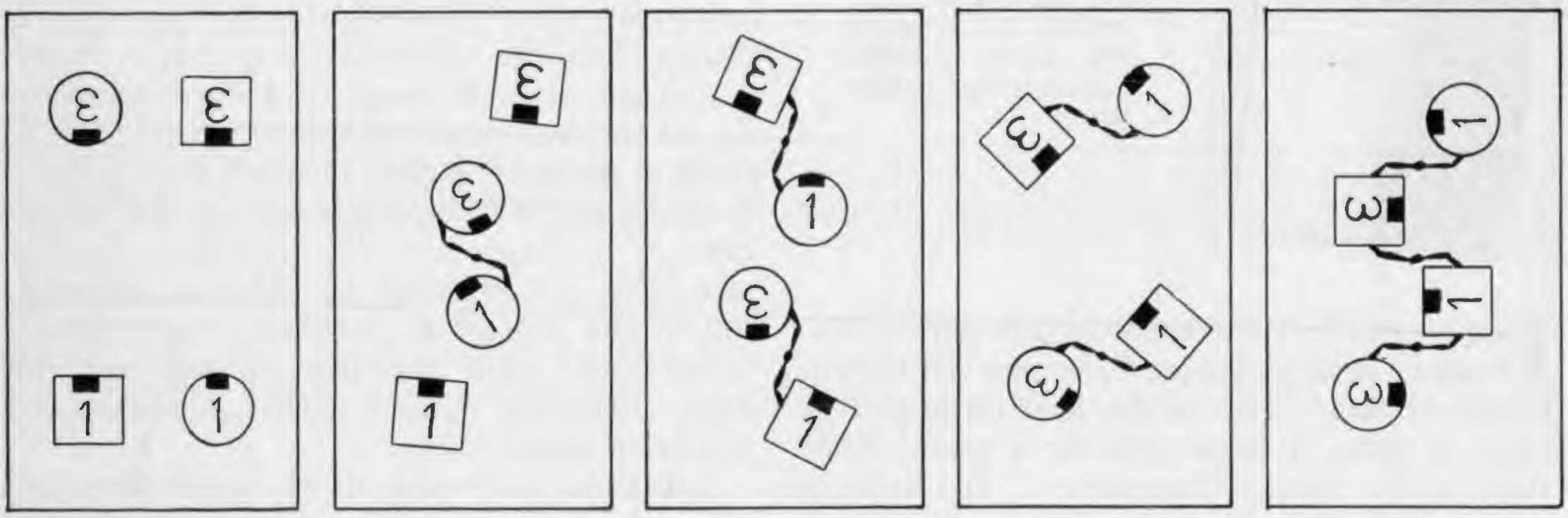
TAKE A GOOD LOOK

a feature for dancers



JOE *BARBARA*

Joe and Barbara smooth out a couple of rough spots.



JOE: With all of the emphasis being placed on smoothing out our act, the dancers in our club have been "discovering" that there are a number of rough spots in our dancing that need cleaning up.

BARBARA: As a rule these are relatively simple things — places where we may be unaware that our partners may be uncomfortable in turning or swinging or promenading with us.

JOE: One of my pet peeves has been when the men I'm turning in a swing thru either offer no resistance at all — or they're too energetic and tend to hand-wrestle me out of position. A similar problem comes up when the joined hands are *locked* in a swing thru, not allowing for an easy release.

BARBARA: I notice this, too. Actually, from my standpoint, the hands in an "up" position need not be gripped nor does the thumb need to be curled around the hand. A palm-to-palm contact with a slight pressure is sufficient.

JOE: I also note that in a swing thru from a normal right hand ocean wave, with the men on the outer ends, the first turn is usually as it should be, with the two turning dancers moving equally around the hub formed by the joined hands. The next step is where the problem arises. As the men reach the center they are supposed to turn in the same manner. However, they tend to take lefts and simply pull by — an action that tends to disrupt the pattern and flow of the movement.

BARBARA: Finally, Joe and I have decided that one of the most frequently missed Mainstream movements is Dixie Style to an Ocean Wave. It isn't that difficult a movement but it can be awkward. Let's say that two couples are facing (A) and the call comes, "Ladies lead, Dixie Style to an Ocean Wave." The ladies need to step out, take right hands (B) and move past each other. The trailing dancers just remember to step in behind to take a left hand (C) and retain it in a hands-up position, turning a little more than a quarter (D). At this point they give a right hand to the other trailing dancer and end in a left-handed ocean wave (E) with hands up and ready to balance or to flow into the next movement.

The Dancers Walkthru

DON'T FORGET THE CALLER'S WIFE

THAT MAY SOUND like a strange title, for undoubtedly the majority of dancers will say, "Hey, we couldn't forget her (or him, as the case may be); she's very special." We agree — both that the individual is special and that you probably won't forget her. However, at a dance, sometimes in the pure enjoyment of the situation, a club may forget to acknowledge the spouse of the caller. Here are just a few thoughts on the subject from the very mouths of the subject:

Porchia Watkins (Escondido, California): "I feel a caller and his wife should be introduced right at the beginning of the dance, before any tips or pre-rounds. Too many times it's halfway through a dance before she is acknowledged and then frequently the dancers can't see who she is. The caller's wife may not be necessary for the success of the dance but she is a guest and her husband thought enough of her to bring her, so she should be shown respect. Information about introducing a caller's wife should be put in the records and passed along from one term of officers to the next."

Sharon Golden (Hot Springs, Arkansas): "Cal always emphasizes how everyone needs an introduction, even the President of the United States. I like to be introduced at a dance but my feelings are not hurt if they fail to introduce me. Usually if someone from the club does not do it, Cal will. If I am seated on the sidelines, I stand up so everyone can see me. If I'm already on the floor, I just wave and hope they can see me. At festivals and weekends, Cal and I are introduced together on the stage."

Margaret Orme (Northridge, California): "I personally have never cared if I were introduced or not. However it can save a dancer from making an embarrassing comment about the caller if he knows his corner is the caller's wife. For this reason it would probably be well to introduce her early in the evening. Also the person making the introduction should make certain she's present at the moment and not outside catching a breath of air."

So, dear dancers, take note. Introduce the fair or handsome spouse of your caller. Their job is relatively inobscure but nonetheless important and they usually turn out to be some of the nicest people you could know.

SQUARE DANCING HELPS CELEBRATE

WHAT A DELIGHT to find that square dancing more and more is becoming a part of celebrating happy occasions. Here are just a few mentions of special days where square dancing has played an important role during recent months.

Weddings

Beth Bain and Robert Wilson surprised all their friends who arrived at The Outpost in Denver, Colorado, to attend the regular Promenaders Club dance, only to find the hall transformed into a wedding chapel. Following the ceremony, all members enjoyed a reception followed by square and round dancing.

Judy Holcomb and Dan Howle met at the Modern Singles in Atlanta, Georgia; announced their engagement at the Smokeyland Festival in Gatlinburg, Tennessee, and spent their honeymoon in the Soviet Union and Poland, traveling with the Georgia Square Dance Caravan.

Anniversaries

A 25th Wedding Anniversary was celebrated by Bud and JoAnn Conner in West Des

Moines, Iowa, who invited all their friends to a free square dance. Similarly a 36th Wedding Anniversary square dance was given by Steve and Marian Black in Laramie, Wyoming. But then, how about a 55th Wedding Anniversary celebration by Harry and Ruth Caruthers in Newhall, California, who took advantage of the dancing occasion to also honor the 25th and 34th anniversaries of their two daughters and sons-in-law's and Harry's 75th birthday!

Could square dancing now be called a full-service recreation?

IDEAS FROM HERE AND THERE

A DOFF OF THE HAT to square dancers near and far who once again offer a variety of good ideas. No doubt others in the activity will latch on to some of these suggestions and use them as is or adapt them to their own needs. Sharing the wealth makes the activity prosper.

From Pennsylvania

Taking a look at the other side of classes, Phil Kennedy has been teaching square dancing in Reading, Pennsylvania, for 12 years. Looking back over this time, his taw, Elinor, contacted former class members and obtained scraps of fabric from their various square dance dresses. Using this material, she made a memory-skirt. 8 gores with 16 six-inch squares in each gore ended up as a keepsake of the happy graduates the Kennedy's have helped along the square dance road. It's a delightful conversation piece as well as an attractive square dance outfit.



Elinor Kennedy

From Georgia

The Metro Atlanta Square Dancers Association in its membership application includes a list of committees which the applicant may check showing he will work on them. These include Publication, Membership, Education, Publicity, Advertising, Secretarial, Special Events, Facilities, etc. In this way, an ever-growing file is maintained by the Association of those willing to help.

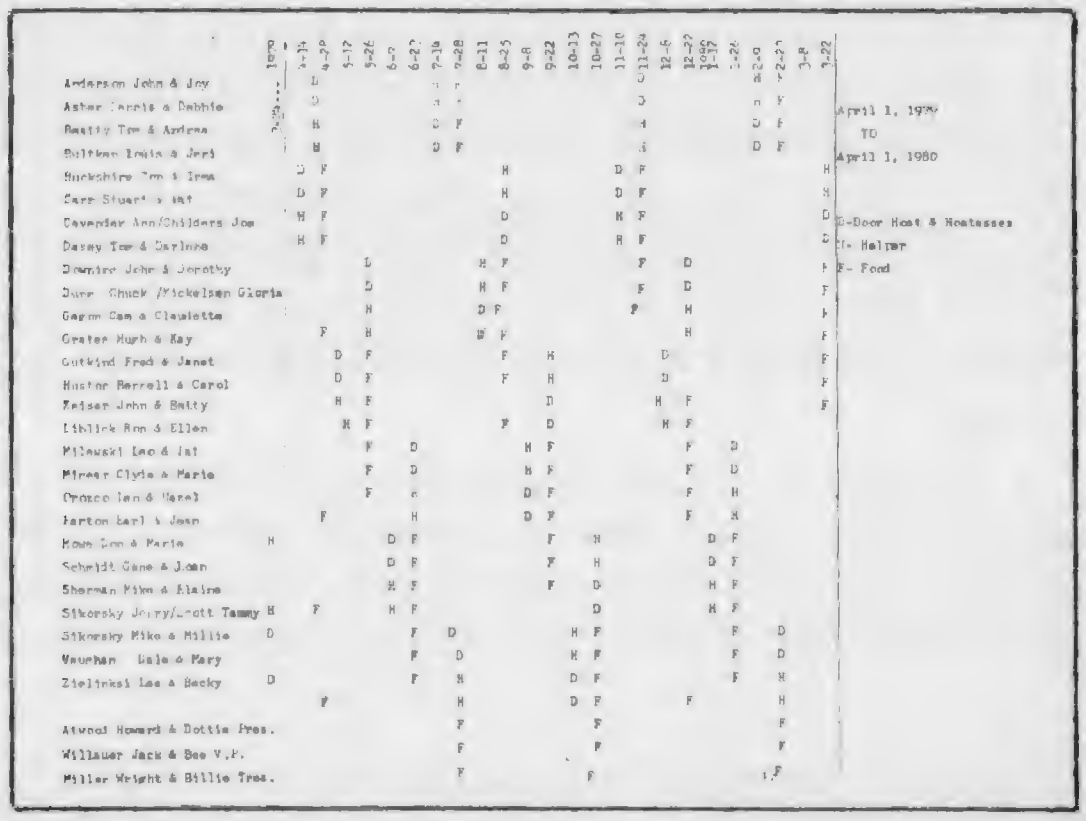
In addition the application includes the following "pledge" which all members are asked to sign: "I (we) do pledge to refrain from attending a square dance under the influence of intoxicants. It is understood that violation of this pledge is automatic revocation of the privileges of membership." Such a pledge is a forthright example of how to keep square dance standards high.

From Tennessee

Frequently we hear of angels helping with beginner classes, but last spring the Music City Singles were given an appreciation night by the class members to thank them for their support during the year. Calling it a "Tummy Full" dance, the class members gave their culinary all to the evening. How about that? You new class participants might think about something similar later in your class experience.

From California

Starting off a new year? You may be interested in this suggestion from the Pants & Pantaloons of Southern California. Looking at club responsibilities for a 12-month period (they dance bi-monthly), the club makes out a year's schedule of duties, outlining when each



April 1, 1979
TO
April 1, 1980

D-Door Host & Hostesses
H- Helper
F- Food

person serves as (1) Host, (2) Helper and (3) Food. With the size of their membership it turns out that each member serves as a host twice a year, also as a helper twice a year, and is asked to bring refreshments three times a year. When a member serves as helper or brings food, he is not asked to pay admission to that particular dance. A simple typewritten schedule (shown here) is given to each member as a reminder.

CARE and FEEDING of VOLUNTEERS

WITH FEW EXCEPTIONS, the caller and/or the cuer being the prime ones, square dancing is made up of volunteers. They're very important to the activity for without them a lot of things simply wouldn't get accomplished. Handle them with care. A realistic approach to volunteers has been taken by Pat Harper in the April 1979 issue of "Square 'em Up! in and around River City," published in Sacramento, California. Here is a partial reprint of that article.

☆☆☆

Some volunteers are very reliable and can be depended upon to do everything without a hitch. They attend all of the planning meetings. They are always early and never forget any of the supplies that they are responsible for. They usually have enough spare parts to make do if anyone else forgets to bring something.

Some volunteers miss a few meetings, can be seen chatting among themselves instead of listening. They are sometimes late, but usually come through, if not with a perfect job, at least they get the job done.

Some volunteers are cheerful, full of optimism, helpful whenever necessary and silent when the occasion calls for silence. They quietly go about their jobs; don't get in anyone's way and are there the next time volunteers are asked for.

Some volunteers find fault; try to do it all themselves. They work hard but they seem to think that if it isn't done their way, it isn't being done right. They criticize, walk around with little black clouds over their heads and spread gloom.

Some volunteers are more efficient than others.

Some volunteers are more reliable than others.

Some volunteers are more cheerful and optimistic than others.

ALL volunteers do the best that they can.

Try to remember one thing. Square dancing is for fun . . . Don't be so quick to criticize. Everybody functions in a different manner. Let the other fellow do it his way and give him a pat on the back. Even if he fails; remember, it's only for fun. Let's be sure we don't run volunteers off without giving them a fair chance. We've all been in enough squares to know that one foul-up isn't going to ruin the whole tip. And even if that tip is ALL fouled up, there's always another one coming.

BADGE OF THE MONTH



How misleading a name can be! The Holiday Haven Retreads are anything but retreads, although the members deliberately choose that name. They live in a mobile park in Melbourne Beach, Florida, and most of them joyfully acknowledge to being over retirement age. A handsome black tire — with plenty of tread on it — portrays the club badge.

The Retreads invite any and all (regardless of age) to dance with them on Monday evenings from 7:30 to 9:30 in the Recreation Hall at Holiday Haven. After a summer hiatus, the dancing resumes in full swing this month.

The "caller" of deaf square dancers meets a unique assortment of challenges

Hands to Hear By

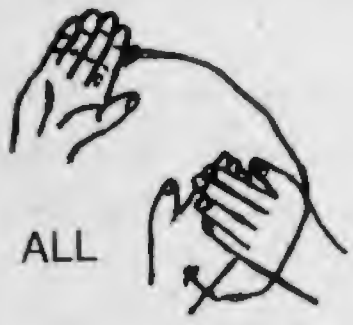
WE REMEMBER a number of years ago when the square dancers in Houston, Texas, put on one of their first square dance festivals. We were tremendously impressed to see so many dancers under the same roof. Up to this time a "crowd" in our area might have been 35 squares. Here there were more than 200 squares of dancers in attendance and scores of non-dancers sitting in the bleache enjoying the action.

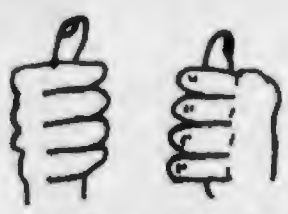
Dance exhibitions back in the late 1940's were truly "special." Most of them had no precedent and what we were watching was always fresh and brand new. The "teams" coming from many areas may not have been as perfectly synchronized as some of today's exhibition groups but their spontaneity, their laughter and fun proved to be contagious with the spectators. One exhibition we remember in particular was made up of a square of deaf men and women. When it was their turn to come onto the dance floor their caller moved with them — and so did the orchestra. Standing so that he could be seen by all eight members of the square the caller gave his "commands" in sign language. The dancers were able to pick up the beat from the vibrations through the floor boards of a bass fiddle and drums and the performance was wondrous, indeed.

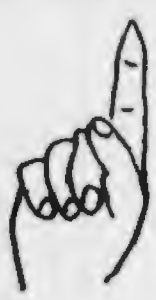
Over the years we've heard of different groups of deaf dancers. Occasionally we will see one at a festival. Now we get a letter from Edward R. Graff in San Diego, California, telling us a bit about his experiences.

"When I first started to call for a deaf club I didn't know the first thing about sign language and had to depend upon the people in the club who knew the signs for the different figures. My wife and I decided to take a course in sign language so that we could give the signs from the stage as I called them.

"We now have 49 different signals that we use when we hold our dance. A hearing person would have no trouble dancing with us because I call the calls audibly and also give the signs at the same time. I was looking at some of the material from the Sets in Order Workshop for June written by Orphie Easson and thought that your readers might like to see what some of her material looks like in sign language. Here is 'All promenade, one and three wheel around, star thru, square thru three-quarters, left allemande.' "


ALL

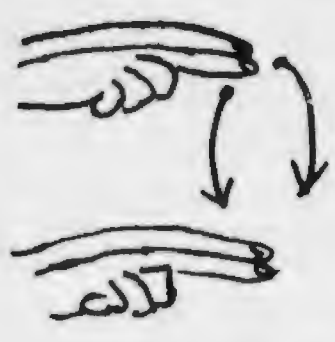

PROMENADE


ONE AND


THREE: Twist the wrist from facing forward to palm facing the body


STAR


THRU


SQUARE


THRU


THREE


QUARTERS


ALLEMANDE


LEFT

ROUNDANCER MODULE

Behind-the-scenes R/D Activity

By Ray and Gerry Belanger, Long Lake, Minnesota

We've read many articles concerning the homework required by square dance callers in preparing for their classes and calling dates. In the April issue of Minnesota Federation's publication, The Roundup, Ray and Gerry Belanger discussed some of the behind the scenes activities of round dance leaders. We think you'll enjoy these highlights.

LET'S START at the beginning. You've decided you'd like to teach and cue rounds, or circumstances have pushed you into this position. Where do you go for help? (1) Other leaders and accomplished dancers. (2) Workshops and seminars for leaders. (3) Books and articles in magazines. (4) Material from national round dance organizations. (5) Enlist several couples to use as guinea pigs for teaching and cueing practice. Their constructive criticism is valuable.

The biggest challenge is recruiting new people into round dance classes and progressing them at just the right pace to keep them enthusiastic. The new dancer is so easily discouraged. There are many books and articles available as aids to teaching the beginner. Each class is unique and the teacher must be flexible and patient. What worked last year may not work at all this year. We feel that beginner classes should run at least 30 consecutive weeks.

The most comfortable situation for the round dance leader is his regular classes at the intermediate and advanced levels. These dancers have mastered their basic steps. Their likes and dislikes are known so the program can be prepared in advance. We help them polish their steps and add a few interesting new figures. These people are enthusiastic; they have the round dance "bug" just as we do.

When cueing for a square dance club we use mostly dances that have been chosen by our round dance council. We've been introduced to these dances at the council meetings and the same dances are used in our classes, so preparation time covers both areas.

Each club and each night is different. We never know ahead of time which dancers will be present so we cannot prepare a set program in advance; we must program for those in attendance. We always carry our records and mike. Other equipment is not brought unless especially requested as there usually aren't enough outlets and tables for two sets of equipment.

Round dancing is, by nature, the combined effort of both partners. As leaders we each have specific areas for which we are responsible. Ray does the teaching and cueing, buys, lugs, and cares for equipment. Gerry does the programming, is in charge of both wardrobes, supplies for classes, bookwork, correspondence and keeping the calendar straight. We select and work out routines together. Free evenings are spent on practice in our basement.

Aside from the hours of practice necessary, there are the actual hours of class time each week and club dances on weekends. Each of these nights requires preparation and travel time as well as time to set up and take down equipment.

Summer time is not a time to relax. True,

we don't have classes because schools are closed and much of our vacation time is spent with our family. But we do have weekend and week-long seminars aimed at teachers and advanced dancers. This is necessary for our self improvement, which is an ongoing process. The round dance picture continues to change and we must keep pace or we would soon have bored dancers.

Round dance leaders are faced with the same expenses as callers. In the way of equipment, their investment may go even higher than that of a caller because of the cost of a remote mike. Clothing must be clean and fit well and since we wear square dance attire at least five times a week our wardrobe is much larger than most dancers. Then there are travel expenses, insurance, class supplies, rent, membership fees to state organizations and periodicals.

Being a round dance leader is a total commitment. Financially, a round dance leader will barely break even at best, because in our and many other areas round dancing is still the frosting on the cake.

The personal satisfaction of bringing happiness to so many people far surpasses any financial reward. There is also showmanship involved and this is an ego builder.

Round dancing is still very good exercise, fun for both partners, mentally stimulating and reasonably priced.

PAGING THE ROUND DANCERS



Bob and Betty Dean – Orland, California

THIS COUPLE MET on the square dance floor in Redding, California, in 1963 and began learning to round dance. Having spent so much time together learning how to round dance, and having survived the pressures and strains as partners through it all, they decided that marriage would be a snap by comparison. They were married in April, 1964.

In September, 1964, they started teaching their first basic round dance class. From this class the "Lake Shasta Roundaliers" club was formed and round dancing became a serious part of their lives. They continued to teach in the Redding area until 1969.

Following a move to Sacramento in 1970, Bob and Betty Dean started classes in several of the surrounding towns. They still offer regular round dance classes in the area at all levels.

Their teaching years have demanded a "learning" attitude and Bob and Betty have studied technique and teaching skills by attending clinics, workshops and study sessions with every dance instructor within traveling distance. They say they will always be learning also, and their teaching is a "sharing" with others of the things they have learned.

This sharing has not only been with their regular classes, but also at weekend festivals and state and national conventions over the years. On many of these festivals they have traveled with their teen exhibition round dance group — the Silhouettes. This group of young people often perform routines specially choreographed by Bob and Betty.

The sharing has also been with other couples they have encouraged to start teaching. They have held both formal clinics for teachers as well as spending many hours advising and counseling new teachers. They believe in thoroughly teaching new dancers the round dance basics as the secret to developing happy, enthusiastic dancers. They also promote teaching intermediate and advanced basics as the key to better dancing and more enjoyment at higher levels of round dancing.

Bob and Betty live in Orland, California, and travel 200 miles to teach their classes in Sacramento. Bob is a watch maker and has a shop in his home in Orland. Betty is District Manager for the Pacific Gas and Electric Company. Bob and Betty have done much for round dancing — teaching teens and all levels of dancing from basic classes to their advanced club, Dapper Demons.

The CALLERS Notebook

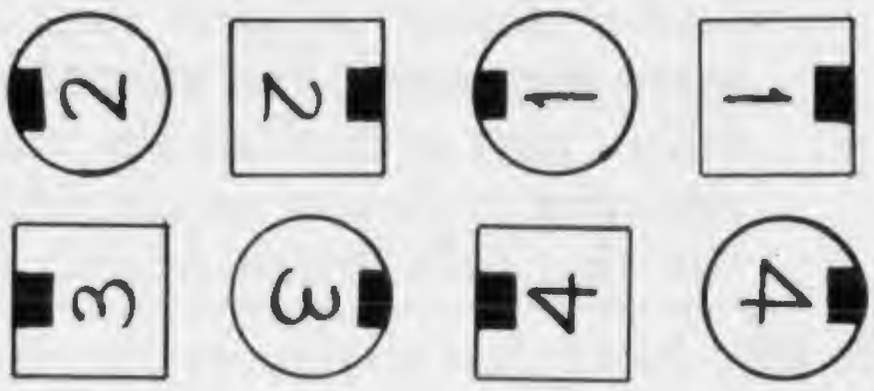
A Dancer's View on The Misuse of Basics

By Ed DeRooy, Port Alberni, B.C. Canada

I HAVE BEEN SQUARE DANCING for quite a few years. I've enjoyed most of the dances I have attended and I would like to be able to continue to do so; however, I see some trends developing which worry me about the future of the activity. One such trend is the constant abuse of the basics.

Let us look at allemande left, one of the most used and also one of the most misused basics in square dancing. Why do I make a statement like that? I do because I am a dancer who likes to dance the basics in time to the music, as smoothly and comfortably as possible. Take a good look at the description of allemande left as it appears in the Basic Movements of Square Dancing Handbook. "**ALLEMANDE LEFT:** Within a square or large circle men face to their left and the ladies to the right, so that each is facing his corner. Turn the corner with a left arm, halfway around, then move by the corner and return to face your partner or follow the next call."

CALLERLAB, in the presentation of the new Quarterly Selections, many times expects us, the dancers, to do an allemande left from an awkward or wrong position, Check CALLERLAB'S presentation of Chase Right in SQUARE DANCING magazine, April, 1976. Two times out of four half the dancers in the square must turn the *wrong* way to do an allemande left with their corner. I feel strongly that allemande left is a movement that should be done simultaneously by all eight dancers in the square, all taking the same number of steps to complete the movement. This is not possible when we have a setup like that shown here.

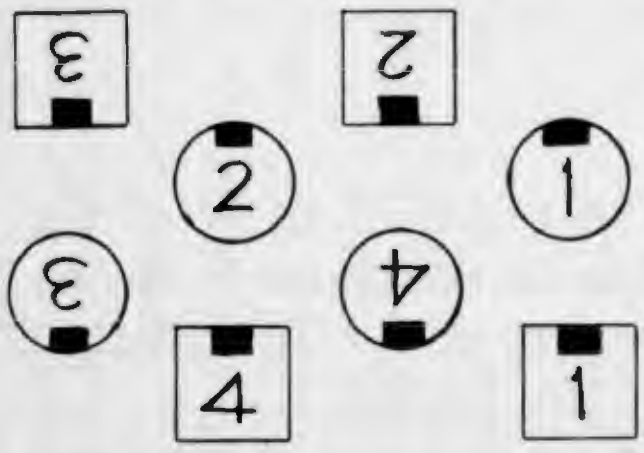


In this setup we have number four man, number three lady, number two man and number one lady all facing their corners. They can do an allemande left with no problem but (and this is the part that really grates me) the other two men in the square must turn *right* to face their corner for an allemande left while the ladies must turn *left* to face their corner. This in complete contradic-

tion to the way the movement is explained in the Basic Movements Handbook.

Also, to do the movement from this position will take half of the dancers more steps to complete than the other four dancers, who do not have to turn to face their corner. The result is that four dancers must wait slightly for the others and the smooth flow into the next command is broken. The wait might be more than slight if some dancers react to the call automatically and turn the correct direction (left for men; right for ladies) to do the allemande left before they are aware that the caller wants them to do it the *wrong* and *awkward* way.

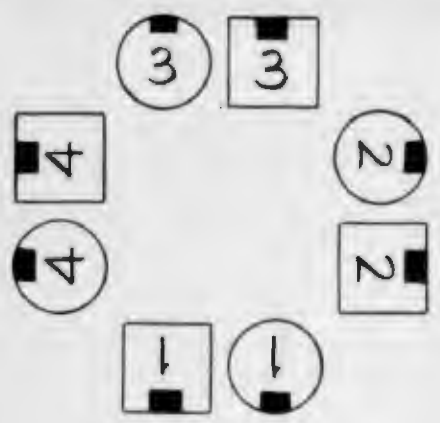
Another setup from which many callers call an allemande left and then a right and left grand is shown here.



Editor's Note: Ed De Rooy of Port Alberni, B.C. (Canada), is a dancer who has become sensitive to the needs of good choreography. This article, which he says he wrote during a lunch break, expresses some of the dancer thoughts shared by many.

At the conclusion of an allemande left dancers should always be facing in the opposite direction to the persons with whom they did the arm turn. Yet only two of the eight dancers (number one and three ladies) do so in this setup. Men two and four and ladies two and four must turn three-quarters (270°) in the arm turn in order to face their partners for a right and left grand. Two and four men must go full around (360°) in the arm turn. The result, apart from ignoring standardization and the loss of smooth blending into the right and left grand, is three different time periods and number of steps to complete the allemande left. Can you imagine the confusion if a turn thru was called where some dancers were expected to make a full turn around each other before stepping ahead, while others did a three-quarter turn and the rest did a half turn? Yet this is how the dancers are expected to do an allemande left as we have it in the foregoing diagram.

To take this a step further, have dancers square up in the normal way. Then ask them all to do a U turn back as we show it here so they are all facing out.

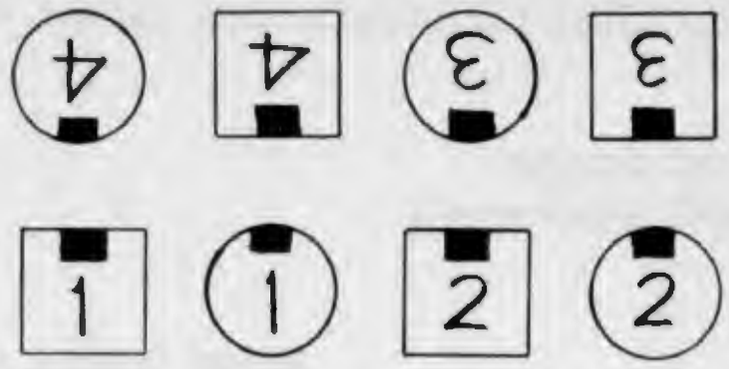


Dancer viewpoints are extremely valuable if heeded by the caller. On more than one occasion we have had a dancer suggest that callers not only dance more frequently but that they sometimes dance the lady's part as well as the man's in order to become sensitive to dancer needs. This is the prime reason for running Ed's article at this time.

Now call allemande left. Note that all dancers must turn the wrong way to face their corner. Ridiculous? Yes, but this is not much different than half of the dancers did in the first diagram.

In many areas some clubs dance only twice a month. Illness or pressing personal matters may cause them to miss one dance and so they may dance only once during a month. When these dancers come back after a month's absence, an allemande left becomes a safe port in a storm, a momentary haven to

reorganize their automatic reactions. If the caller chooses to abuse the left allemande, their safe port is lost and some could soon become dropouts.



Let's take a look at this diagram. Here we have four dancers (the ends) who will do an allemande left with the one they are facing; the other four will turn one-quarter to face the one beside them. A new dancer may sometimes ask, "If I am in the center of the line and I am facing someone, why can't I do an allemande left with the person I am facing across the set like the ends do, instead of turning to face the one beside me?" The teacher must then explain that there is an unwritten rule that it is proper to do an allemande left across the ends of the lines, but never across the center of the square. Of course, if the ones on the ends were to turn left for the men and right for the ladies they would have no one with whom they could do an allemande left.





Next, we have two facing lines of four. The difference is that all the men are on the left side of their corner. All the dancers in this setup must turn one-quarter before doing the allemande left. Many dancers do not bother to remember who their corner is at the start of a figure, as quite often they will have a new corner during the execution of the call. What is important is to always know the correct facing direction at the start and end of each movement. Then, if the calls are properly constructed it will not matter if a dancer has a new corner for an allemande left.

When an allemande left is called it is automatically instinctive for the man to turn left and the lady to turn right to face another dancer of the opposite sex. To turn any other way is contrary to standardization and also very awkward. It would be extremely helpful if all the basics were as clearly defined as in a turn thru, where *facing* dancers always turn one-half (never more, never less) and step forward; or in slide thru where the men *always* turn *right* and the ladies *always* turn *left* after passing the person they face, regardless of the sex of that person.

For the sake of standardization, I would ask all callers to get out on the floor and dance an allemande left from these wrong or awkward positions, then decide for themselves if it is correct to expect the dancers to do the same. Instead of using allemande left because it seems to fall in place easily for you

when you are putting together your figures, put on your thinking caps and work out movements so that they can be done according to the descriptions given.

In checking over the workshop figures as presented by CALLERLAB, there are a number of instances that illustrate my point by using allemande left incorrectly.

Heads curlique, walk and dodge
Swing thru, turn thru, left allemande

I would change it to:

Heads curlique, walk and dodge
Curlique, walk and dodge
Cross trail, left allemande

or

Head ladies chain
Heads square thru
Right and left thru, curlique
Walk and dodge
Cross trail, left allemande

This example, using half tag, trade and roll, has all the dancers going the wrong way and couples two and four are out of sequence.

Heads lead right, circle to a line
Slide thru, swing thru
Half tag, trade and roll
Pass thru, left allemande

My suggestion would be something like this:

Heads flutter wheel and lead right
Swing thru, half tag, trade and roll
Box the gnat change hands
Left allemande

For pass the ocean drill CALLERLAB submitted this:

Heads lead right circle to a line
Pass the ocean, girls trade
Swing thru, turn thru
Left allemande

Why not use this?

Heads lead right, circle to a line
Pass the ocean, slide thru
Cross trail, left allemande

In this example for chase right:

Heads lead right, circle to a line
Pass thru, chase right
Scoot back, girls run, curlique
Boys run, pass thru, left allemande

following the boys run, why not square thru, partner trade, left allemande; or square thru, cross trail, left allemande?

Looking again at diagram #1, the figure might be salvaged and turned into some semblance of standardization and smoothness if the caller would say outsides face, left allemande, much in the same way he would call sides face, grand square.

I have concentrated on only the allemande left in this discussion. I'm sure there are many other basics that are being misused and much more could be written on the subject. Perhaps if more callers would spend a litle time dancing some of the figures they call, they would realize that using the basics in the correct way would prevent some of the breaking down of squares. After all, as beginners we are taught that there is a right way to do an allemande left or any other basic and we expect the caller to abide by the rules when calling. It would seem to me that using any of the basics improperly so that the dancers (especially newer dancers) become confused and insecure is one certain way of discouraging them and causing them to drop out of square dancing.

CONTRA CORNER

Contras for Class Work

IT WAS MENTIONED earlier in this column that contras are an excellent medium for introducing new dancers to the world of square dancing. Since that time a number of callers and teachers have sent in their viewpoints — most of them endorsing the idea and pointing out that in this way the new dancer learns to move to the music and is able to allow the specified number of steps or beats to do each basic, without rushing.

Interestingly enough, what disagreements we received were not anti-contra. As a matter of fact, the writers heartily expressed the opinion that doing contras or quadrilles was a means for smoothing out one's dancing and an excellent change of pace. But one caller in particular objected, "Why set the new dancer up for a fall? Unless he has an opportunity to dance to well-phrased, well-timed calling and in clubs with other dancers who know how to do this type of dancing, it won't be long before he drops out of this activity — completely confused and frustrated."

The point may be well taken but it's rather like halting the manufacture of fine motor cars because the average driver has no concept of car care. If well-phrased dancing is one step toward a greater appreciation of "how we dance," then the goal should be to encourage any constructive means to properly present this to today's dancers. What better place to start than with the dancers of tomorrow in the beginner classes about to get under way?

A few years ago there was only a sprinkling of interest in contras — or, more significantly only a few callers could or would call them. Today many callers and teachers have become adept at prompting and more and more dancers are becoming contra conscious.

If the prime goal of a beginners' class is to instill in the new dancer the concept of smooth body mechanics and of moving to music, then using prompted, phrased dances in squares (quadrilles), lines (contras) and circles (circle contras) is a step in the right direction.

One of the most effective methods of teaching the basics is in the large circle. For one thing, it allows almost everyone to dance. In a square, often three couples will be forced to sit out, waiting for a fourth. In circle contras usually the most to be sidelined at any given time is one couple.

So many of the simple contras found in Don Armstrong's Contra Manual can be adapted to circles. These would be the dances in the first section which features contras where the first, third, fifth and every other couple is active and crossed over. This can be achieved in the big circle by having the dancers promenade around the room in couples and then having them pair up and promenade, two couples together. A simple "bend the line" and you're ready to go with the dancers "crossed over" and in position to follow the contra commands. Two nice things about all of this is that the language is no different than it is for the squares but it has the added advantage of training the new dancer to think of these basics from other than the usual setups. You may want to say such things as "all the men face left and the ladies face right" instead of "face your corner" as you start in circles, but before long you'll discover that making the switch from squares to circles is no problem.

☆☆☆

Those who attended the recent National Square Dance Convention in Milwaukee must have been impressed by the excellent handling of contras, along with everything else. The special booklet containing dozens of contra descriptions that was handed out to each participant was a tremendous "bonus" for those who attended. The crowds present at the contra sessions and the callers who participated in the teaching and prompting were, indeed, most impressive.

EXPLODE THE WAVE





Style Lab

DEFINITION: From any four-hand ocean wave, all step through and turn one-quarter in to face the adjacent dancer (partner), give a right hand to that person and pull by to end with couples back to back.

YOU WILL RECOGNIZE Explode the Wave as one of the Plus Two movements in the CALLERLAB list. We're going to be working it both with two facing couples and from two identical parallel ocean waves. First, let's take a look at the movement from a standard, right hand ocean wave (1).

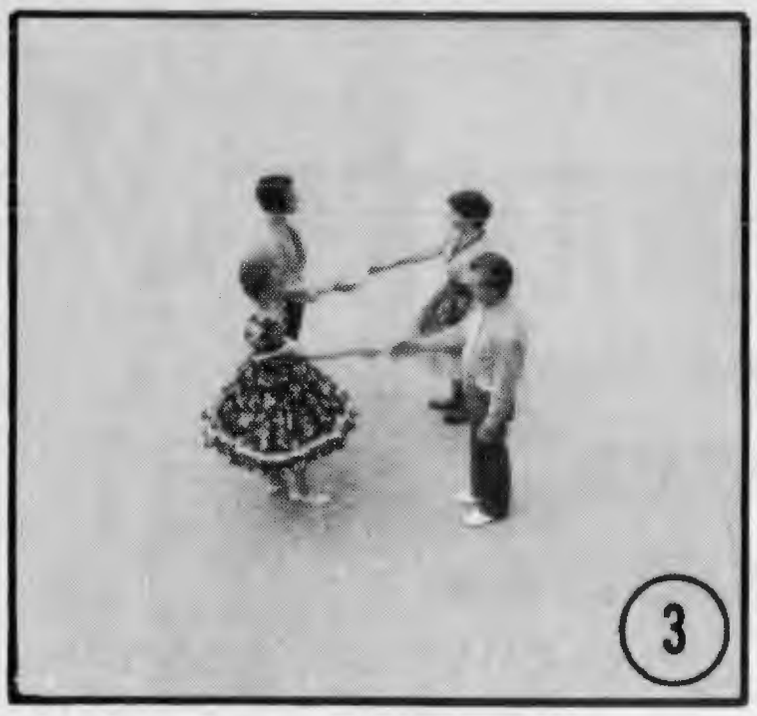
Each dancer passes thru or steps thru (2), turns a quarter in to face the person who is standing adjacent to him (as a partner) and gives that person a right hand (3). Moving by (4) as they might do to start a right and left thru, the two couples end back to back (5). In essence, the movement has had the effect of moving two couples intact to a position at right angles to their starting position.

Let's take a look at the same figure from a different formation. Starting from a square (6), the heads will either pair off or do a full square thru to get into an eight chain thru formation (7) and then step to a wave (8). At this point we













are ready to go with Explode the Wave from two parallel, identical ocean waves.

As before, each dancer steps thru and then turns a quarter in to face the person who was previously adjacent (9). Giving the right hand to that person (10), the dancers pull by and now end in two lines of four facing out and back to back with the other foursome.

Our styling notes tell us that it helps if the hands are touched momentarily at the completion of the call for good position orientation.

A Few Words About This Series

The Style Lab is an on-going, regular feature of SQUARE DANCING magazine. Because pictures do so much better than words in describing the basics, we give priority to the planning of this monthly section.

During the year we collect ideas for the series, looking especially for trouble spots on otherwise simple movements and occasionally for more difficult movements that need clarification. Many of our ideas come from suggestions sent in by readers. This we always appreciate.

Each summer we go over the suggestions and select those that seem best fitted for the visual treatment. These are converted into scripts and our goal is usually to aim for from 12 to 18 subjects for a single, day-long photography session. Our shooting locale is the Santa Barbara campus of the University of California. The dancer-models, for whom we are most grateful, are recruited for us by Bruce and Mary Johnson and Bruce works closely with us on the pre-planning and actual shooting.

On the Saturday selected for the session we usually meet our photographer at 8:00 A.M. and get into picture taking 30 minutes later. One of these sessions takes from seven to eight hours and by the time we break for a meal at some nearby restaurant we will have taken some 300 photos which are destined to show up in your pages of SQUARE DANCING during the coming year.







Twenty-Ninth

NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
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PUBLICITY & INFORMATION:
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WHILE NEXT JUNE may seem to be far in the distant future, the days, weeks and months have a way of slipping by and it's never too early to make plans. Most important, of course, is to be sure your registration for the 29th National Square Dance Convention June 26, 27 and 28, 1980, has been sent in and all is in order. Registering early assures you of your choice of housing and also helps those who are working like beavers to make this Big Event a success.

The folks in Memphis have issued publicity releases extolling the scenery and historic sites of their city and states. But many of you will be traveling across other areas of the country on your way to and from the National Convention. Now would be a good time to get out the road maps and travel brochures and plan your itinerary to include locations you may never have visited. America has much to offer the vacationer and regardless of your starting point, there are bound to be places to see and things to do along the way. You may even have the opportunity to do some square dancing while "on the road."

Because of the energy situation many dancers may elect to take a plane, train or bus to the National. There will be arranged tours to points of interest and those who do not have transportation will still be able to take in the sights in and around Memphis.

There'll Be Dancing, Too!

Of course, everyone is interested in the dancing and the program chairmen are working hard to see that all phases and levels of the activity are available. If you're a caller, round dance or contra leader, your early registration will help to assure you a spot on the program.

The 29th National will also offer the full range of activities beyond the dancing. Plans for a fashion show, panels, clinics, Showcase of Ideas, afterparties, etc. are in the works and we'll keep you informed on all activities as they are relayed to us.

Roger and Mary Anne Reynolds, 4186 Kimball, Memphis, Tennessee 38111 (telephone 901-743-3569), are the General Chairmen of the 1980 National Square Dance Convention. For registration information contact the Registration Chairman, 29th National Square Dance Convention, P.O. Box 30170, Memphis, Tennessee 38130.

Premium Record — Improved Shipping

Beleagured for years by delays in the shipment of the annual documentary-in-sound premium records, we have finally come up with a solution. Beginning two months ago, all shipments of these records are being handled from our own facilities. Long-time square dancer, Chuck Pratt, has taken over packing and shipping responsibilities from his location in the San Fernando Valley. Previous delays of up to three months in recent years have caused us, as well as our readers, considerable concern. Shipments were often back-ordered at the record pressing plant for many months. Now, however, the problem is solved and hopefully you will be getting future record orders soon after the orders have been received. Remember that it sometimes takes from four to six weeks for fourth class mail to get across the country but our goal is to have the orders filled within three days after their receipt. That, we feel, is a step in the right direction.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

California

The 13th Annual Frog Town Fun Festival, which will be held September 14-16 at the Calaveras County Fairgrounds in Angels Camp, will feature Melton Luttrell calling the Saturday night dance. Other well known callers and round dance leaders will be on hand to participate in the program during the weekend. Plenty of camping space is available; for those who do not wish to camp motels are located nearby.

Far-seeing couples brought the idea of the Stockton Festival to the auditorium many years ago and it has become an annual event which dancers eagerly look forward to. During the weekend of September 8th and 9th Ernie Kinney, Paul Waters and Doris and Frank McDonald will be on hand to provide the calling and cueing. Dick Houlton is Program Chairman and will MC the event.

Tule Twirlers 5th Annual Harvest Festival is scheduled for September 7th and 8th. The Friday night dance will be held at the Middle School in Tulelake, California, with a callers' jamboree. Marty Firstenburg will call the Saturday night dance at Broadway Hall in Malin, Oregon. Round dancing will be conducted by Bob and Bert Staehnke.

New Mexico

New Mexico's 4th Annual Square Dance Festival is set for September 28th and 29th at the Eastern New Mexico State Fairgrounds in Roswell. All square dancers are invited to come and dance to Johnnie Culpepper and local callers on Friday evening. Cheryl Wilkins and Johnnie Culpepper will call for the dance on Saturday night. Rounds will be by Carl and Jo Barnes.

Florida

The Florida West Coast Square and Round Dance Association feels justifiably proud of its monthly publication, West Coast Dancer, which is provided free to all interested dancers. 3200 copies each month are distributed to clubs throughout the area and are placed in welcome centers and Chamber of Commerce offices to keep dancers informed about the schedules and activities of more than 100 clubs. The 4th Annual Fall Fun Fest to be held October 19th and 20th at Lakeland Civic Center will help defray expenses of the magazine. Callers will be Pat Barbour and Roger Chapman with Marty and Byrdie Martin and Don and Dorothy Rand conducting round dancing.

Elmer Sheffield, Jr. and Darryl McMillan

Washington State square dance leaders together with Washington State Senators, House sponsors and square dancers met with Governor Dixie Lee Ray to sign an historic bill proclaiming square dancing as the Official Folk Dance of the State. Washington State will be hosting the 30th National Square Dance Convention in 1981.



ROUND THE WORLD of SQUARE DANCING

will call for square dancing at the Northwest Fun Fest on September 14th and 15th. Dancing will be held at The Ranch House in Panama City. Information and tickets may be obtained by contacting Margie Sheffield, 3765 Lakeview Dr., Tallahassee 32304 or Ann McMillan, P.O. Box 880, Lynn Haven 32444.

Georgia

The Stallion Squares of Abraham Baldwin Agricultural College in Tifton hosted Frank Lane at a dance in January. As a result of the excellent response to this dance, the group decided to sponsor a series of dances every fifth Friday. To date John Hendron and Stan Burdick have participated in the program. Future callers scheduled include Harper Smith, Tony Oxendine, Stan Burdick, Don Williamson and Don Belvin. The walls of Thrash Gym were soundproofed and new sound equipment was purchased in time for the group's graduation dance in June.

Idaho

When the Funstars Square and Round Dance Club of Pocatello and American Falls discovered that the new Miss Idaho Universe was also a square dancer, they immediately decided to hold a special dance on March 31st in her honor. Lori Jukich, being a very friendly and charming girl, graciously accepted the invitation. Her parents, George and Ida Mae Jukich, are members of the



Caller Conn Housley and Miss Idaho Universe.

Sagebrush Spinners Club in Elko, Nevada. Members of that club were also invited to attend the dance. The dance was held at the Funstars home hall with caller, Conn Housely, and his wife, Vera Jean, calling squares and cueing rounds. Lori was able to dance with almost everyone during the evening. Miss Idaho Universe goes on to the Miss U.S.A. contest and all of her square dancing friends wish her well. They are proud of the way she represents our activity.



Callers from the Canal Zone and Costa Rica pose with guest caller Mac Letson from Alabama at the 7th Panama Jamboree. (left to right) Larry Lemis, Joe Decker, Grace Woodman, Ed Wilson, Chuck Chesteen, George Allport, Letson, Dean Williams, Chuck Lyon, Pete Rader and Dr. Bill Bailey.

Missouri

Silver Dollar City's 6th Annual Square Dance Weekend, September 8th and 9th, will bring mid-western square dancers to the beautiful Missouri Ozarks for two days of dancing and old fashioned fun. Marshall Flippo will head the list of talented callers for the special Saturday night Grand March and

Dance. Staff callers for daytime dancing include Virgil Gemeinhardt, Carl Anderson, Dave King and round dance leaders, John and Dottie Golson. For additional information about the weekend write: Square Dance Weekend, Silver Dollar City, Marvel Cave Park, Missouri 65616.

The 21st Annual Square Dance Festival sponsored by the Western Missouri Callers Workshop Association will be held at the Student Union Building, Central Missouri State University in Warrensburg August 31st, September 1st and 2nd. Three levels of dancing, workshops, style show and afterparties are scheduled. Lodging and camping is available.

Tennessee

In the Nashville area the dancers association has just changed its name to include round dancing and so the name is now Cumberland Valley Western Square and Round Dance Association. The association recently joined forces with the Nashville Callers Association to sponsor the 18th Annual Crippled Children's Dance. Through much hard work and the participation of everyone, the group turned over to the Easter Seal Society of Middle Tennessee the grand sum of $4,600.00. The money is used for the Easter Seal Summer Camping Program. For the past four years the association has endorsed a square dance festival at Opryland USA. The affair will not be held this year but it is hoped that it will continue next year.

Arizona

Phoenix Chapter of Bachelors 'n' Bachelorettes is a fun loving group and they enjoy



Some of the happy dancers doing "their thing" at the benefit dance for St. Jude Children's Research Hospital in E. Peoria, Illinois. About $3,000 was raised for the Midwest affiliate of St. Jude.

entertaining visitors. April got off to a good start with a subscription dance for Follow the Sun and on June 3rd a fundraising dance with box lunches was held for Muscular Dystrophy.

Nebraska

On Saturday, September 8th, the 4th Annual Cornhusker Festival will open at City Auditorium in Fremont with round dance instructors, Harold and Lill Bausch teaching a

(Please turn to page 92)

The 18th Lilly family reunion, held at the Beckley-Raleigh County Armory in West Virginia, attracted Lillys from 28 states, national news personnel and politicians (including Governor John D. Rockefeller IV). An estimated crowd of 2,000 watched the exhibition of square dancing.



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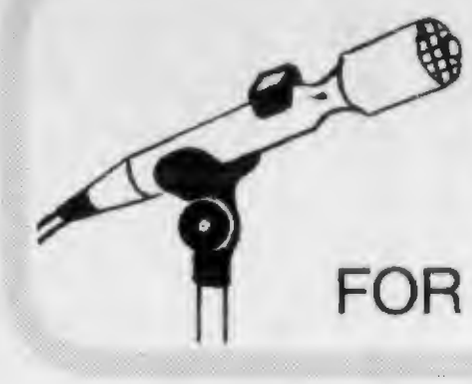
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Sets in Order



WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



September, 1979

DIRECTIONAL CALLING

By Garnet May, Frankford, Ontario, Canada

MANY DANCERS COULD BE KEPT dancing longer, not only in any given tip but for more years in clubs if we, as callers, would give them a helping hand. The way we can help most is to call as directional as possible. This is most important wih new dancers and dancers who don't usually dance to us.

Let's start with new dancers and some very simple calls. For instance, a do sa do. After the teach, the first few nights I call:

Face your partners, do sa do
Pass right shoulders, slide back to back
Back up to place, look her in the eye

As we progress I drop some of the direction, something like this:

Face your partner, do sa do
Pass right shoulders, round you go

Now I am not only helping them remember the movement, but I can pick up the timing as well. How about right and left thru. Again, the first few nights I say:

Right and left thru, right pull by
Left to your own, and courtesy turn

I can hear some saying now, "but that's too many words." They are correct, but what is more important — those first critical nights, proper timing or keeping the majority dancing? If you really stop and think, there is a way you can call most of the movements we use today without hurting the timing.

Now, let's have a look at some basics a little farther down the list, such as slip the clutch. You probably have noticed that most new dancers confuse this with shoot the star. When I first teach slip the clutch, I say *straight ahead* before the command. You don't hurt timing but you sure help a lot of people who are trying to sort out shoot and slip.

Another one is cloverleaf. Try saying: "Separate and take a new girl" after the command, or, if you have same sex as partners, "separate, take another."

How about spin the top? After the command try saying:

Turn one half, boys three quarters
And the girls move up, spin the top
Turn one half, girls three quarters
And the boys move up

These commands are all for standard setups. If you have other than this type of setup, use centers and ends instead of boys and girls, etc.

I think if we all could try just a little harder to help our dancers, we could save some of the one's we already have. We know how hard it is getting new people each year.

Now we can look at the Mainstream dance we are calling as a guest caller. It has been advertised as Mainstream Plus Experimentals. We have never called for this group before, so we tread a bit carefully. We can try a spin chain thru this way:

Spin chain thru, turn one half
Boys three quarters, center boys trade
Then left three quarters

(Please continue on)

If you want to continue:

Spin chain thru, turn one half
Girls three quarters, center girls trade
Turn three quarters (or sometimes the last three quarters left I just say turn on the ends)

This does not interfere with timing but again, it just may get the whole floor through.

I find that in our area most callers are using the CALLERLAB Quarterly Selections and Plus Movements. However, there may be one or two couples at this dance whose caller doesn't use these calls. I want to use coordinate, so rather than have the squares these two couples are in break down, we can say:

Coordinate, circulate once and a half
Same sex trade, boys move up

With just that much help, they usually get through.

Follow your neighbor is another one that people seem to get confused with. At this level I stay pretty standard so I set them up from Box 1-4 and touch a quarter or curlique. Then I call follow your neighbor, boys three quarters, girls fold and roll.

From the same setup, but following a scoot back, just reverse it with follow your neighbor, girls turn three quarters, boys fold and roll.

If you want to get out of the follow your neighbor with a trade the wave, say step thru, partner trade, step to a wave.

This may not time too well, but it times better than a walk thru. I feel we have to also think of the dancers who know how to do these maneuvers. They have walked them several times when they were being taught the figure in the first place. Then they probably attended several dances where there were people who had never heard tell of this new move, so, they walked thru them once or twice more at each of these dances. Now they come to your dance and if you can save them another walk thru by just calling directionally you have most likely gotten yourself another follower.

We should always remember that the *dancers* pay their money to *dance*. They didn't pay to walk or stand or watch. They paid to *dance*. It's your responsibility to let them dance and to feel that directional calling, along with a good choice of material and proper timing, will go a long way to filling this responsibility.

SINGING CALL

NIGHT COACH OUT OF DALLAS

By Bronc Wise, Long Beach, California
Record: C Bar C #546, Flip Instrumental with Bronc Wise
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
On a night coach out of Dallas
Heading for the bright lights of L.A.
There's not too much in Dallas
To make a man whose free unpack and stay
When you meet your honey promenade the square
Tonight I'm leaving Dallas maybe
She'll be waiting for me there
FIGURE:
Four ladies chain three quarters
Head couples promenade half way round
Lead to the right a right and left thru
Turn the girl then you curlique (walk & dodge)
Partner trade and roll to face
A right and left grand around the ring
When you meet that lady just promenade
Tonight I'm leaving Dallas I'm
Heading for the bright lights of L.A.
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TWO STEPS AT A TIME DRILLS

By Ron Bessette, Wayne, New Jersey
Heads square thru four
Do sa do, slide thru
Curlique, take two steps at a time
Centers pass thru, slide thru
Centers zoom
New centers square thru three hands
Allemande left

Sides lead right, circle four
Break and make a line
Curlique, take two steps at a time
Double pass thru, track II
Swing thru, turn thru
Allemande left

SPECIAL WORKSHOP EDITORS
Ted Wegener Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Head two ladies chain
Heads square thru four
Swing thru, cast right three quarters
Girls run, pass thru
U turn back, curlique
Take two steps at a time
Centers swing thru, turn thru
Left allemande

Heads pass thru, separate go around two
Hook on to the ends, curlique
Take two steps at a time
Centers square thru three hands
Do sa do to a wave
Boys run right
Wheel and deal
Left allemande

THERE MUST BE AN EASIER WAY

By David Cox, Eriva Heights, Australia

Heads half square thru
Right and left thru
Star thru, square thru
Those facing in slide thru
The others cloverleaf
Double pass thru, centers in
Cast off three quarters
Slide thru, double pass thru
Centers partner trade
The others cloverleaf
Into the middle cross trail (thru)
Allemande left

DAVE'S DISASTER

By David Cox, Eriva, Australia

Heads square thru, swing thru
Spin the top, step thru (check your line)
Half tag trade and roll (make a wave)
Swing thru, boys run right
Slide thru, allemande left

LOOK MA, NO ALLEMANDE

By David Cox, Eriva Heights, Australia

Heads lead right circle to a line
Pass thru, chase right
Walk and dodge, U turn back
Pass the ocean, swing thru
Right and left grand

Four ladies chain three quarters
Heads star thru, pass thru
Swing thru, recycle
Right and left grand

Heads lead right circle to a line
Pass thru, U turn back
Curlique, coordinate
Bend the line, half square thru
Right and left grand

Heads square thru, right and left thru
Star thru, crosstrail thru
Bend the line, square thru
Right and left grand

Heads lead to the right
Star thru, spin the top
Right and left grand

BITSIE

By Elsie Jaffe, Cleveland Heights, Ohio

(From promenade with partner)
Sides put the lady in the lead
Keep goin' don't slow down
Heads wheel to the middle (sides keep goin')
Do sa do an ocean wave, rock up and back
Recycle, touch a quarter
Walk and dodge
Look for the corner, left allemande

A LITTLE CLIFF

By Cliff Long, Mars Hill, Maine

Heads square thru four hands
Touch a quarter, walk and dodge
Partner trade, pass the ocean
Swing thru, boys run
Wheel and deal
Centers only California twirl
Double pass thru
Track II, recycle
Left allemande

SINGING CALL

HONEYSUCKLE ROSE

By Joe Saltel, McKinleyville, California

Record: Chinook #023, Flip Instrumental with Joe Saltel

OPENER, MIDDLE BREAK, ENDING
Walk around corner lady see saw your taw
Join hands circle left around that hall
Men star right once around you go
Left allemande weave the ring you know
Oh baby baby you look so fine
Do sa do and promenade her in time
Tempting lips and smiling eyes
Honeysuckle rose of mine

FIGURE:
Four ladies chain straight across you know
Head couples promenade halfway you go
Down the middle square thru four hands then
Meet your corner curlique my friend
Scoot back the boys run then slide thru
Swing that corner promenade you do
Tempting lips and smiling eyes
Honeysuckle rose of mine

SEQUENCE: Opener, Figure twice, M' break, Figure twice, Ending.

ROUND DANCES

YOU AND ME — CEM 37030
Choreographers: Chet and Barbara Smith
Comment: A speedy routine and the music is a reminder of the ballroom dance days with the big bands.

INTRODUCTION

1-4 SEMI-CLOSED **face** LOD **Wait; Wait; Swivel Walk, —, 2, —; 3, —, 4, —;**

DANCE

1-4 **Fwd, Touch, Bk, —; Rock Bk, Recov, Fwd 1/4 R Turn face** WALL, **—; Bk, —, Rock Bk, Recov; Fwd L Turn, —, Bk, —;**
5-8 **Rock Bk, Recov to** CLOSED, **Pivot, —; 2 M face** LOD, **—, Run, 2; L Pivot, —, 2** SEMI-CLOSED **facing** LOD, **—; Run, 2, 3, 4;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **Fwd, Kick, 1/4 R Turn face** WALL **in** CLOSED, **Tap; Side, XIB, Roll LOD, —; 2, —, Side, Close;** SEMI-CLOSED **Walk LOD, —, 2, —;**
21-24 Repeat action meas 17-20 except to end CLOSED M face WALL:
25-28 **Side, Close, XIF to** SIDECAR, **—; Walk, —, 2, —; Side, Close, XIF to** BANJO **—; Walk, —, Fwd/Check, —;**
29-32 **Fishtail; Walk, —, Manuv end** CLOSED **M face** RLOD, **—; Pivot, —, 2 end** SEMI-CLOSED **facing** LOD, **—; (Twirl) Walk, —, 2, —;**

SEQUENCE: Dance goes thru twice then Step Apart, —, Point, —.

DOODLEY DO — CEM 37030
Choreographers: Dave and Shirley Fleck
Comment: Lots of action in this routine and the music is good and bouncy.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Swing, Fwd Together to** BUTTERFLY **M face** WALL, **Touch;**

DANCE

1-4 **Fwd, Recov, Bk/Close, Bk; Bk, Recov, Fwd/Close, Fwd; (W Repeat 1 & 2) Fwd, 1/2 R Turn face** COH, **Fwd/2, 3; Fwd, 1/2 L Turn face** WALL, **Fwd/2, 3** BUTTERFLY;
5-8 **Toe, Heel, Cross/2, 3; Toe, Heel, Cross/2, 3 end** OPEN **facing** LOD; **Rock Side, Recov, Change Sides/2, 3; Rock Side, Recov, Change Sides/2, 3;**
9-12 **Circle Away, 2, Step/Close, Step; Circle Together, 2 Step/Close, Step** OPEN **facing** LOD; **Cross Swivel, 2, Cross/2, 3;**
13-16 **Rock Fwd 1/2 R Turn M face** RLOD **in** SIDECAR, **Recov, Fwd/2, 3; Rock Fwd 1/2 L Turn M face** LOD **in** BANJO, **Recov, Fwd/2, 3 R hand star; Wheel, 2, Fwd/2, 3 M facing** RLOD; **Wheel, 2, Fwd/2, 3 to** BUTTERFLY **M face** WALL;
17-20 **(Chase) (W Basic) Fwd 1/2 R Turn, Recov, Fwd/Cha, Cha; (W 1/2 R Turn) Fwd 1/2 L Turn, Recov, Fwd/Cha, Cha; (W 1/2 L Turn) Fwd, Recov, Bk/Cha, Cha; (W 1/2 R Turn) Bk, Recov, Bk/Cha, Cha to** BUTTERFLY;
21-24 **(Face to Face) Side, XIB, L Turn Bk to Bk/Cha, Cha; Side, XIB, R Turn/Cha, Cha end** BUTTERFLY; **(Twirl) Side, XIB, Cha/Cha, Cha; (Rev Twirl) Side, XIB, Side/Cha, Cha;**

SEQUENCE: Dances goes thru twice then quick Apart and Point.

CHERRY BLOSSOM TIME — Grenn 14273
Choreographers: Lou and Mary Lucius
Comment: Not a difficult routine. The music is adequate.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, — Together to** CLOSED **M face LOD, —, Touch, —;**

PART A

1-4 **Fwd, —, Side, Close; Bk, —, Side, Close; L Turn, —, Side, Close; L Turn M face** WALL, **—, Side, Close;**
5-8 **Fwd, —, Side, —; XIB, —, Recov to** SEMI-CLOSED **face** LOD, **—; Fwd, Close, Bk, Manuv to** CLOSED **M face** RLOD; **Pivot, —, 2, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 **Fwd, —, Side, —; XIB, —, Recov to** SEMI-CLOSED, **—; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face** WALL **in** CLOSED, **—;**

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Bk, —;** REV SEMI-CLOSED **Side, —, Thru, —;**
5-8 CLOSED **M face** RLOD **Side, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Bk, —;** SEMI-CLOSED **face** LOD **Fwd, —, Pickup to** CLOSED, **—;**
9-12 **L Turn, Side, Close, —; L Turn, Side, Close, —; Side, Close, Cross, Recov; Fwd, —, Manuv M face** RLOD, **—;**
13-16 **3/4 R Pivot M face** WALL, **—, 2, —; Turn Two-Step; Turn Two-Step end M face** LOD; **(Twirl) Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice except on meas 16 last time thru W slow Twirl, Step Apart and ACK.

GOLDEN DREAMS — Grenn 14273
Choreographers: Vernon and Sandy Porter
Comment: Using both right and left turning waltzes the routine is not difficult. The tune is "Down The River Of Golden Dreams."

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Wait; Fwd, Side, Close; Bk, Side, Close;**

PART A

1-4 **Telemark end** SEMI-CLOSED **face** RLOD: **(L Roll end LEFT-OPEN facing RLOD) Fwd, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end** CLOSED **M face** RLOD;
5-8 **Spin Turn M face** LOD; **Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

PART B

1-4 OPEN **Waltz Away, 2, 3; Change Sides, 2, 3 end** SKIRT SKATERS **facing** RLOD; **L Turn, 2, 3; L Turn, 2, 3 end facing** LOD;
5-8 **Roll** LOD, **2, 3; Thru Side, Close end** CLOSED **M face** WALL; **Whisk; Thru, Face, Close to** BUTTERFLY;
9-12 Repeat action meas 1-4 Part B:
13-16 **Roll** LOD, **2, 3; Thru, Side, Close end** CLOSED **M face** WALL; **Whisk; Fwd Waltz;**

SEQUENCE: Dance twice thru except meas 16. Do a Box Waltz, Dip bk, Twist, —.

ALL OF ME — JoPat 301
Choreographers: Ollie and Donna Loehr
Comment: The routine is not difficult and the music is adequate.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together, —, Touch** CLOSED **M face** WALL, —;
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru to** SEMI-CLOSED **face** LOD, —;

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Vine Apart, 2, 3, Touch; Together, 2, 3, Touch;**
5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd end M face** WALL **in** LOOSE-CLOSED —; **Vine, 2, 3, 4; Pivot, —, 2 end** SEMI-CLOSED **facing** LOD, —;
1-4 Repeat action meas 1-4 Part A:
5-8 Repeat action meas 5-8 Part A except to end in CLOSED M face LOD:

PART B

1-4 **Progress Side, Close, Cross to** SIDE-CAR, —; **Side, Close, Cross to** BANJO, —; **Fishtail, 2, 3, 4; Walk, —, 2, —;**
5-8 **Fwd, Close, Bk, Close; Fwd, —, Turn M face** WALL **in** CLOSED, —; **Turn Two-Step; Turn Two-Step;**
9-12 **Face to Face; Bk to Bk, Lunge, —, Recov to** LEFT/OPEN, —; **Fwd Two-Step twd** RLOD;
13-16 **Lunge, —, Recov to** SEMI-CLOSED **face** LOD, —; **Fwd Two Step M face** WALL; **Vine, 2, 3, 4;** SEMI-CLOSED **Walk, —, 2, —;**

SEQUENCE: A — B — A — B plus Ending.
Ending:

1-4 Last time thru Part B end CLOSED M face WALL **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Twist, —.**

SHANTY TOWN — TNT 139
Choreographers: Wally and Jeanne Heater
Comment: Nothing unusual in the routine though relaxing to dance and the music is pleasant. Cues on one side of record.

INTRODUCTION

1-4 M's L & W's R hands joined **Wait; Wait; (Twirl) Side, —, Behind, —; Walk, —, 2, to** BUTTERFLY **M facing** WALL, —;

PART A

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end** OPEN **face** LOD; **Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
5-8 **Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step;**
9-12 **Circle Away Two-Step; Together Two-Step to** BUTTERFLY; **Bk; Close, Fwd, —; Side, Close, Thru, —;**
13-16 **Turn Two-Step; Turn Two-Step; Vine LOD, 2, 3, 4 to** OPEN; **Walk Fwd, —, 2 end** BUTTERFLY **M face** WALL, —;

PART B

1-4 **Vine, 2, 3, Touch; (Wrap) In Place, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Change Sides Two-Step end M face** COH **in** BUTTERFLY;
5-8 Traveling RLOD repeat action meas 1-4 Part B to end M on inside SEMI-CLOSED facing LOD:
9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Fwd, Close, Bk, —;) Side, Close, Cross, —; Side, Close, Cross, —;**
13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Walk Fwd, —, 2, —;**

SEQUENCE: A — A — B — B plus Ending.
Ending:

1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step end** BUTTERFLY **M face** WALL; **Vine, 2, 3, Touch; Wrap, 2, 3, —.**

PEEL AND FAN

By Gil Crosby, Gainesville, Florida

1P2P Pass thru
Boys run, fan the top
Single hinge, boys run
Swing thru, turn thru
Left allemande

1P2P Star thru
Veer left, fan the top
Boys run, fan the top
Right and left grand

Box 1-4 Swing thru
Girls fold, peel off
Fan the top, half tag
Trade and roll, slide thru
Left allemande

Heads star thru, zoom
Peel off, half tag the line
Boys run, bend the line
Square thru three quarters
Left allemande

1P2P Right and left thru
Pass thru, wheel and deal
Double pass thru, peel off
Bend the line
Centers pass the ocean and
Fan the top, others star thru
Centers hinge, boys run
Left allemande

SINGING CALL

I'M GETTING HIGH ON LOVE

By Elmer Sheffield, Tallahassee, Florida

Record: Red Boot Star #1247, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING
Four ladies promenade around that old ring
Swing your man around and around
Join hands circle around you know
Left allemande and weave the ring
I'm getting high on love
Swing and promenade on home
I've got a buzz like there never was
I'm getting high on love

FIGURE:
Heads promenade go halfway around
Sides you do the right and left thru
Square thru four hands around you know
Do sa do and do an eight chain four
I'm getting high on love
Swing your corner promenade on home
I've got a buzz like there never was
I'm getting high on love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SPIN CHAIN THRU

By Gene Hairrell, Memphis, Tennessee

(From a right hand ocean wave)
Heads square thru four hands
Make a wave
Spin chain thru
Girls circulate double
Spin chain thru
Boys circulate double
Boys run around the girls
California twirl
Couples circulate, bend the line
Star thru, pass to the center
Star thru, crosstrail thru to the corner
Allemande left

(From a left hand wave)
Side ladies chain
Heads square thru four
Slide thru, pass thru
Partner trade, right and left thru
Ladies chain
Dixie style to an ocean wave
Left swing thru
Left spin chain thru
Left allemande

(From a three-person ocean wave)
Side ladies chain
Head ladies chain three quarters
Side men turn her and roll away
Lines of three up and back
Head men do sa do
Side six pass thru
Side men turn back, make a wave
Spin chain thru
Head men pass thru, turn right
Go around three
Hook on to an ocean wave
Everybody recycle
Allemande left

This material, sent to us by Gene Hairrell of Memphis, Tennessee, serves to remind callers, especially newer callers, that there is more to Grand Square than to just say it and then sing pretty for 32 bars.

Four ladies chain three quarters
Everybody roll a half sashay
Sides face, do a half grand square
Allemande left

Heads crosstrail thru
Go around two, line up four
Forward and back
Ends box the gnat
Everybody do a grand square
Bow to your partner

Four ladies chain
Everybody roll a half sashay
Sides face, grand square
One, two, three, turn
One, two, go right and left grand

Head ladies chain to the right
New side ladies chain across
Side face, grand square
One, two, three, turn
One, two, three
Allemande left

Sides right and left thru
Everybody roll a half sashay
Sides face, grand square
One, two, three, turn
One, two, three, turn
One, two, three, turn
One, two, three, reverse
One, two, stop
Lines of four forward and back
Everybody slide thru
Allemande left

Boys face your partner
Everbody do a grand square
(All girls go in, all boys back up)
Get home and bow to your partner

SOME BASIC 75

By Michael Liston, Ramstein, AB, Germany

Heads square thru four hands
Split two around one to a line of four
Box the gnat, slide thru
Spin chain thru
Spin chain thru, swing thru
Boys trade, girls circulate
Turn thru
Left allemande

Sides square thru four hands
Split two around one
When you meet star thru
Cloverleaf, stand behind that pair
Centers star thru, cross trail
Around one to a line
Circle left
Corner swing and promenade

Heads turn thru
Cloverleaf, stand behind that pair
Double pass thru, cloverleaf
Double pass thru
Centers in cast off three quarters
Pass thru, wheel and deal
Centers spin the top, slide thru
Square thru three quarters
Left allemande

Sides star thru, spin the top
Boys trade, turn thru
Separate around two to a line
Star thru, California twirl
Left allemande

Heads right and left thru, star thru
Spin the top, turn thru
Separate around two to a line
Pass thru, bend the line
Step to a wave (men in the center)
Spin the top, slide thru
Left allemande

Sides cross trail thru
Around one to a line of four
Square thru four hands, trade by
Do sa do, double swing thru
Spin the top, turn thru
Bend the line, right and left thru
Star thru, dive thru
Centers turn thru
Do sa do (two boys, two girls)
Spin the top, swing thru
Spin the top, girls run right
Eight to the middle and back
Box the gnat
Square thru four hands
Right to partner pull by
Left allemande

SINGING CALL

MY LIFE

By Wade Driver, Houston, Texas

Record: Hi-Hat #5006, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Allemande left allemande thar
Forward two and star men swing in
And back on down the line shoot that star
A full turn pull the partner by
Left allemande gonna weave the ring
Wind in and out 'til you meet her
Do a do sa do then promenade
I don't care what you say cause it's my life
Go live your own life leave me alone

FIGURE:
Heads square thru get me four hands
Make a right hand star roll it around
Heads star by the left turn it one time
Do the right and left thru
Turn the lady round (touch one quarter)
Scoot back and then boys you run right
Slide thru swing the corner promenade
I don't care what you say cause it's my life
Go live your own life leave me alone

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

It's gents to the center and back to the bar
Four ladies center, right hand star
Turn the opposite gent once and a half
Gents star right three quarters 'round
To the right hand lady, left hand round
Four little ladies star across the set
Turn opposite gent with your left
Gents star right and watch them go
Three quarters more or a left elbow
Ladies star across once more
Turn opposite gent in the middle of the floor
Gents star right three quarters 'round
Turn that lady with the left hand 'round
Ladies star across the town
Turn the opposite gent left hand 'round
Gents star right three quarters and go
To your own little partner, do paso
Partner left, corner right
Partner left and courtesy turn
Circle left to beat the band
Allemande and a right and left grand

Head two couples square thru
Four hands 'round in the middle of the land
Split those two for lines of four
Go forward eight and back like that
Right to opposite box the gnat
Right and left thru right after that
Circle four with the opposite two
A full turn around and one quarter more
Dive thru and pass thru
Around one and line up four
Go forward eight and back once more
Right to the opposite box the gnat
Right and left thru right after that
Circle up four with the opposite two
A full turn around and one quarter more
Dive thru, and a right and left thru
With a full turn around to the outside two
Circle four with the outside pair
A full turn around and one quarter more
Two ladies chain across the floor
Same two couples square thru four
On the fourth hand, left allemande

Heads roll away half sashay
Pass thru and separate
Around one to lines of four
Go forward up and come back
Star thru, circle left half way
Dive thru, centers circle four
Go once around that way
Now everybody roll a half sashay
Pass thru, pass thru again
Go right and left grand

Heads square thru three quarters 'round
Courtesy turn your girl, full turn around
Roll away and separate
Around one to a line of four
Go forward up and come on back
Square thru three quarters
Courtesy turn with a full turn around
Roll away make a line of four
Go forward out and back right in
Bend the line, left allemande

SINGING CALL ADAPTATION

OLE SLEW FOOT

Adapted by Bob Young, Wilmington, Delaware
Record: 4-Bar-B 6005
OPENER, MIDDLE BREAK, ENDING
(Circle left) High on a mountain,
what do you see
Bear tracks, bear tracks, looking back at me
Men star by the right hand,
go once around the ring
Left allemande the corner,
grand right and left you go
He's running 90 miles an hour,
taking 30 feet a jump
Do sa do your honey and promenade that ring
He ain't never been caught,
he ain't never been treed
Ole Slew Foot he looks a lot like me
FIGURE
Heads (sides) promenade and go, half way around
Come down the middle with a right and left thru, turn that pretty Sue
Face your corner lady, do a do sa do right there
Left allemande this lady, do sa do your own
Four little ladies chain it,
three quarters 'round you go
Pull the ladies right on out,
swing and promeno
He ain't never been caught,
he ain't never been treed
Some folks say he looks a lot like me
SEQUENCE: Opener, Heads figure twice, Break, Sides figure twice, Ending.

This special section, edited by Ken Kernen, concentrates on dances built around the simple basics. The purpose is to provide ammunition for callers working with newer dancers and with clubs designated for the Basic Plateau. Any material you wish to contribute to this section can be sent to Ken in care of this magazine. — Editor

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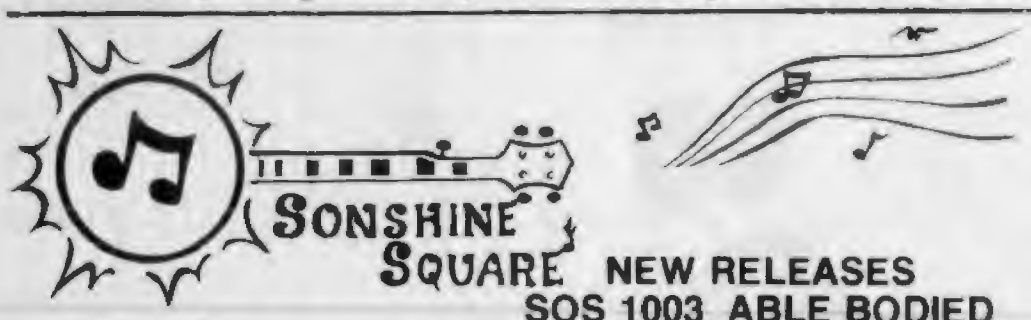
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CALLER of the MONTH



Bill McVey — Roswell, Georgia

BILL McVEY'S HOBBY is gardening, camping and enjoying his 8-year old daughter, Amber. "Square dancing has been good to me and mine and I'll never be very far away from it," says Bill.

Bill and Carolyn became involved in square dancing in 1956, in Decatur, Georgia. Bill began fooling around with calling, "just for fun," after dancing for a couple of years. In 1959 he graduated his first class and by 1961 was calling for five clubs. Bill has been calling for three clubs regularly since 1963.

In 1961 Bill helped to organize the Atlanta Callers' Association and later, the Georgia Callers' Association and is a charter member of both. He has served in official capacities in both organizations. With the help of the late Jamie Newton, Bill started the Ruy Camp Festival. This festival is now sponsored by the Atlanta Callers' Association, attracts over 1,000 dancers annually and contributes up to $16,000 yearly to a local cancer hospital. Bill is chairman of the accreditation committee of the Atlanta Callers' Association and a member of CALLERLAB.

In 1975 Bill began calling full time and now

calls for nine clubs. Six of the clubs range from Plus I to Plus II and three clubs dance advanced level. Bill accepts out of town bookings when he finds an open night. He has served on the staff of a number of festivals as well as running six festivals of his own. He served as guest of the European Callers' College in Chiemsee, Germany, in 1975, has conducted a square dance cruise and an Hawaiian tour.

Bill is also the author of two books, "Calling by the Clock," and "Southern Callers' Directory." He has taught two caller's clinics and is now teaching a third clinic on Sunday afternoons.

(**LETTERS,** *continued from page 3)*

Barbara Capon, Tennessee; Eileen, Jim and Terry White, Georgia; Helen and Don Davis, Georgia; Jerry and Becky Cope, Georgia; Marty and Russ Flick, South Carolina; Fran and Paul Hartman, Maryland; Mid and Vee Cummings, Maryland; Aylene, Bill, Ibrah, Sara and Seth Kovensky, Maryland; Alice and Henry Thiessen, New Jersey; Peg, Doc, Gail, Scott, Debby and "GG" Tirrell, New Jersey.

Jac and Yvonne Fransen
The Netherlands

Dear Editor:

We have Sets in Order (SQUARE DANCING) magazines from May, 1962, through December, 1978. If anyone is interested they may have them by paying postage.

Earl K. Peters
411 Henry Avenue
Steubenville, Ohio 43952

Dear Editor:

What has happened to the "Smooth and Uniform Dancing" movement that has been talked about for the past nine months? We

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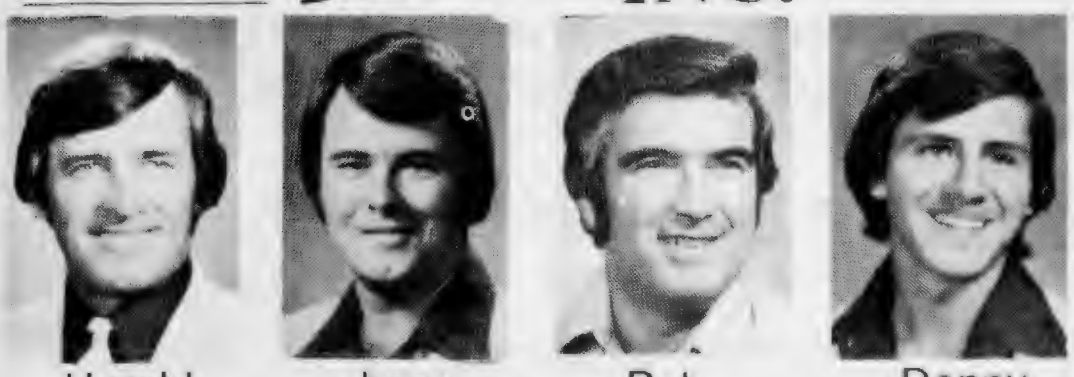
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know that CALLERLAB, Sets in Order, and the Denver Area Caller's Association and Square Dance Council endorsed it. There must have been many more endorsements around the country. It appears, however, that that is as far as the movement has gone. To date, the only effort we have noted in regards to this movement has been through SQUARE DANCING Magazine. The many articles have been great. However, not one caller, local or national, has said one word or made any attempt to support the movement at any dance we have attended. So we must conclude that the movement, which we hoped would bring back some of the beauty and grace to square dancing, is like the weather; everybody talks about it but nobody does anything about it. A caller once told me that the dancers paid him to call a dance and if they wanted to waltz while he called that was their business. From what we see and hear today, we assume this is the attitude of all the callers. The really big question is: Who are the leaders in square dancing? The dancers are doing their own thing regardless of the call, and the callers make no effort to correct it. Are the dancers the leaders?

Dick and Jo King
Denver, Colorado

The smooth dancing project is nothing new. A number of leaders have been working on this for many years. Hopefully, the activities of this past year will prompt many caller/leaders to join the campaign so that it will be a normal part of square dancing in the years to come. — Editor.

Dear Editor:

Self-satisfaction has long been the only reward for volunteer service in the square dance

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field. Imagine our elation on being nationally recognized by your fine publication. We enlarged your clipping and displayed it at the major dance of our season. Your write-up made us proud, proud, PROUD . . . May we correct some misinformation? Fed-Fax represents only one-fourth of the Federation of Delaware Valley S/R Dancers — we speak for the Pen-Del District only — the other three Districts (who publish their own papers/ magazines) are known as Mis-East Penn, Bucks-Trenton and Penn Jersey . . . We look to SQUARE DANCING for guidance and in depth information. It is unsurpassed in its field. You honor us greatly in your June issue and we will be "writing on clouds" for a good while to come.

Roger & Marian Owings, Editor
Betty & Bud Wolf, Asso. Editor
Pen-Del, Fed-Fax

Dear Editor:

Two letters in the December issue are on the same subject, just a different vein, and I'd like to comment in the hope of helping both

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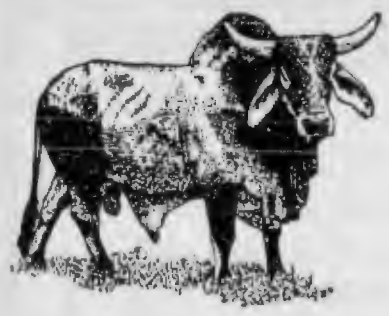


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authors and perhaps others with similar experiences. The first one was from a lady who felt like she had to "beat them off" or furnish a partner for other dancers. The other was from a lady who thought "the men were to do the asking." Two rules (for want of a better word) in square dancing that make it more unique and more fun than ballroom dancing are: (1) one never enters a set to stand and wait for a partner; (2) it is never considered a breach of etiquette for a woman to ask a man for a dance. This takes us back to the first letter mentioned. He has the prerogative of saying "she's already asked" or decline in some other way. If any dancer is offended by a "clique" of a man and wife, the offended dancer is in error. A third letter also deserves comment on the subject of the Hungarian swing. I've always disliked seeing half a set doing it (or one couple) and the other part of the set doing a do sa do, and always hoped it could be resolved by CALLERLAB. It might be given a name, e.g. allemande left with the corner, hang around the partner, etc. (then wait to see what the dancers could concoct from some other call). We'll always have little quirks and problems, but we'll always have fun.

Wylie Freeman
Yuma, Arizona

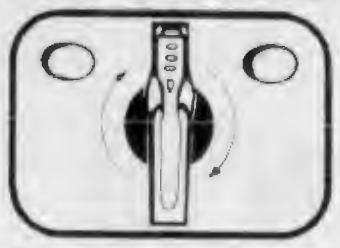
One sure way to determine if a movement is good or not is to give it a name (Hungarian Swing, Slide to a Line or Skaters' Promenade) and let it be called in that way. Then see if it will be standardized on an international basis. — Editor.

Dear Editor:

I thoroughly enjoyed my trip to the States. I think CALLERLAB is a great organization for what it is doing. It was a great joy to be able

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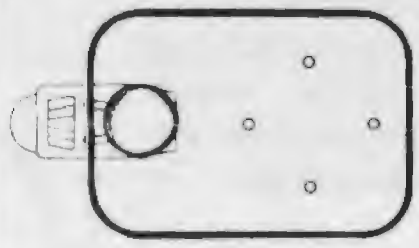
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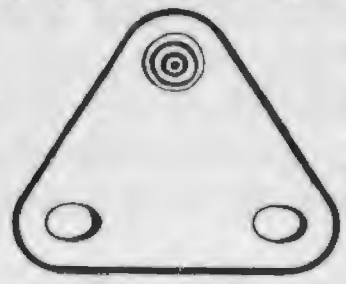
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to meet you at the Sets in Order headquarters and to enjoy the contra dancing there. Keep up the good work.

Graeme Thawley
Nelson, New Zealand

Dear Editor:

What with our beloved activity going the route of the hot shots, don't be too surprised one day to see a "personals" classified ad reading something like this: "Lonely square dancing widow, 52, seeks partner, companionship, with view to possible future matrimony, with A-1, A-2, C-1 or C-2 dancer. Basic, Mainstream, Plus 1 or Plus 2 dancers need not apply. Write Box ____ ."

Morey Hertzon Miami Beach, Florida

Dear Editor:

I appreciate your publication featuring more of the Plus 1 and 2 moves for the dancers as you have been doing. I believe this will help square dancing more than anything else at this time. Too much time is wasted on workshopping too many monthly experimentals.

Art Graven Roswell, New Mexico



Lee Kopman



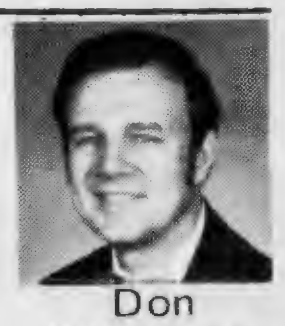
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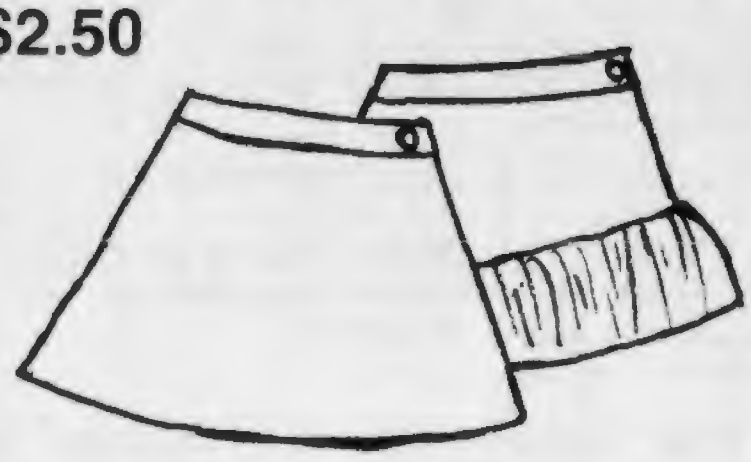
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Dear Editor:

Re advice to the two couples who sent in the last letters in your column in July: The unpleasant odor problem came up in our club last winter and the club president talked to one couple about it and they corrected the matter. However, one of the members decided to tell the other couple of their body odor and we have not seen them since. Possibly only an officer should do the telling.

Ansel Perrinni
Richmond, California

Dear Editor:

I would like to mention one thing that has been gnawing at me for a couple of months — review of records. In particular, I am at a loss to understand the three star rating of the Chaparral record, "Great Afternoon." Now I happen to have the record, and as a matter of fact I use it regularly. However, some of the words I omit when using the record. I cannot understand why a caller of Gary Shoemake's stature and reputation would record a song that is so likely to be offensive to many square



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dancers. It seems to me that both Shoemake and Wade Driver, who also uses the same lyrics, should be a little more careful of the choice of lyrics they use. What really baffled me though was the rating given to this record and then the severe downgrading of another record for inappropriate lyrics in the April issue. It tends to make me question the objectivity of the rating editor. Enough said, I think.

Jerold Deener
APO San Francisco, California

Letters to the Editor

Excerpts from letters coming in to our office are used in this section. All letters must be signed although we will withhold a name on request if it appears necessary. Space availability determines the number of letters used and letters will occasionally be edited down in length to meet space requirements.

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To avoid disappointments, please keep in mind that our deadline for dates, news items, etc. is 60 days prior to date of issue.

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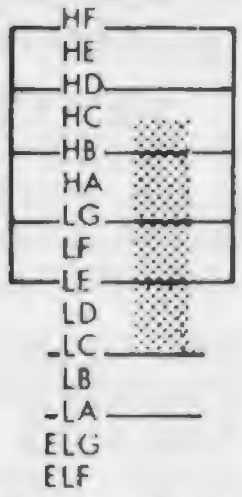
ON THE RECORD and RECORD RELEASE

SINGING CALLS

COME ON IN — Red Boot 243
Key: F **Tempo: 128** **Range: HC LC**
Caller: Don Williamson
Synopsis: (Break) Walk around corner — partner left do paso — make allmande thar — slip the clutch — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half way — down middle right and left thru — flutter wheel — sweep one quarter more — pass thru — do sa do — swing thru two by two — boys trade — turn thru — left allemande — promenade.
Comment: Music is not up to par for Red Boot. Their music is usually outstanding. The novelty of different voices may save the record. Good rhythm but nothing else too outstanding. Rating: ★+

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

SWEET MELINDA — 4-Bar-B 6006
Key: E Tempo: 130 Range: HC Sharp
Caller: Bob Carmack LB
Synopsis: (Opener & End) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — right hand star once around — heads left hand star — meet outside two with right and left thru — veer to the left — ferris wheel — pass thru — swing — promenade.
Comment: Not an easy tune to call unless you can add to the instrumental by yodeling. Phrasing and word metering seems to need some work. A lot of words for average callers to handle. Dancers had many mixed emotions on this. Rating: *+

WE'VE COME A LONG WAY BABY — Hi-Hat 5004
Key: A Tempo: 128 Range: HB
Caller: Ernie Kinney LA
Synopsis: (Break) Allemande left — right hand round own — men star left — put arm around partner star promenade — men back out full turn — circle left that way — four ladies chain — chain 'em back — roll promenade (Figure) Heads lead to right circle to a line — forward and back — right and left thru — roll that gal away — pass thru — tag the line — turn into middle — slide thru — eight chain five — swing corner — promenade.
Comment: A nicely timed dance that dancers enjoyed. A tune that has been around for awhile and Ernie does a nice job with it. Instrumental is above average and figure has nice choreography. Rating: **

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WITHOUT YOU THERE'S A SADNESS IN MY SONG — C Bar C 547
Key: F Tempo: 130 Range: HB Flat
Caller: Clyde (Woody) Wood LA
Synopsis: (Break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Head two right and left thru — rollaway — slide thru — make right hand star — head two star by left — same two right and left thru — swing thru two by two — boys run to right — half tag — swing — promenade.
Comment: Good instrumental beat on this record. The figure is one that is overused as many are in today's choreography. It is easy and written to a western ballad type song.
Rating: *+

THERE AIN'T NOTHING LIKE FALLING IN LOVE — Thunderbird 193
Key: B Flat Tempo: 128 Range: HC
Caller: Will Larson LB Flat
Synopsis: (Break) Sides face grand square — four ladies promenade one time around — swing — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run again — tag the line — face to right — ferris wheel —

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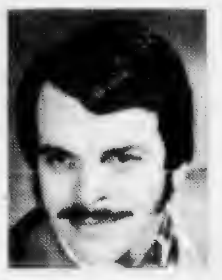
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Paul Marcum

centers pass thu — turn thru — left allemande — promenade.

Comment: Nice melody on this release with a good square dance feel. Though the bass beat overshadows melody it is not too detrimental. Some callers will have to work on melody to accomplish. Figure offers little new in choreography. Rating: **

RIDE RIDE RIDE — Blue Ribbon 226
Key: E Flat Tempo: 130 Range: HB Flat
Caller: Dick Kenyon LB Flat

Synopsis: (Break) Walk by corner — see saw own — men star by right — left allemande corner — walk by own — right hand round right hand girl — left hand at home — four ladies chain across — chain back home — promenade (Figure) Heads promenade halfway — lead to right right and left thru — do sa do — make ocean wave — swing thru — turn thru — left allemande — do sa do that partner — swing corner — promenade.

Comment: Good introduction. Seems like the overall recording was weaker in volume than all other releases but does not hinder the execution of dance and music. Very easy dance figure that can be danced by all groups. Rating: **

YOUR CUTE'S A SHOWIN' — Thunderbird 194
Key: A Tempo: 128 Range: HB
Caller: Tommy Russell LA

Synopsis: (Opener & End) Circle left — men star right — left allemande — weave — swing — promenade (Middle break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — meet sides pass the ocean— spin your tops — girls move up — men run right — ferris wheel — centers pass thru — touch one quarter — scoot back — boys fold — girls turn thru — slide thru — promenade.

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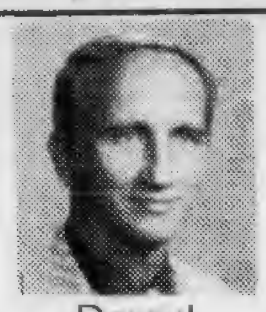

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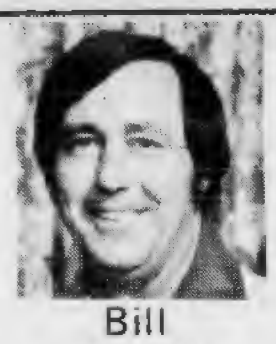
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Comment: Callers will realize there is plenty of figure in this release. Caller seems to talk the figure portion of the dance. Not one of Thunderbird's best releases but average. Good rhythm on the music background. Unusual title and words in this release. Rating: *+

MY LIFE — Hi-Hat 5006
Key: F & G Tempo: 126 Range: HD
Caller: Wade Driver LB Flat
Synopsis: Complete call printed in Workshop.
Comment: Unusual to hear Wade on Hi-Hat when he has his own recording company but he still came through on this relaxed dance which has enough figure material to make it comfortable for easy dancing. Key change brightens the tune. Most callers will enjoy doing this release. Music has been slowed for called side. Rating: **+

FOREVER IN BLUE JEANS — Stirrup 104
Key: B Flat Tempo: 128 Range: HC
Caller: Stu Taylor LB Flat
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Promenade halfway — down middle square thru four hands — swing thru — boys run right — ferris

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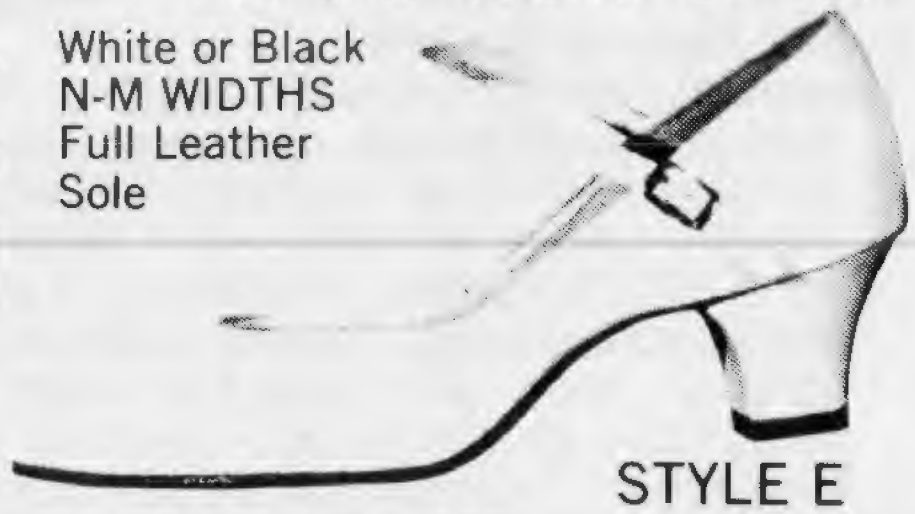
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wheel — square thru three quarters — swing corner — promenade.

Comment: A tune the caller with average singing ability should be able to handle. The change in octave by caller on the record does not indicate any caller can do it. Mainstream level dance. Again the absence of the notification as to who does the figure may be intentional but unusual. Rating: **

OL' SLEW FOOT THE BEAR — Prairie 1019
Key: E Tempo: 126 Range: HC Sharp
Caller: Claude Ross LB
Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — spin the top — boys move up — right and left thru — square thru three quarters — swing corner — promenade.

Comment: Tempo seemed to be too draggy for the dancers. Again the record companies are not requesting their artists to work towards better dance movements. The dancers like new choreographic moves. This has very over used figures. Music is average. This is one of two releases of this tune this month.
Rating: *+

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OLE SLEW FOOT — 4-Bar-B 6005
Key: E Tempo: 130 Range: HC Sharp
Caller: Bill Owsley LB
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — half tag walk and dodge — partner trade — pass the ocean — recycle — swing — promenade.
Comment: A tune that has a very simple melody. The novelty words add to the release. This reviewer would say any caller should be able to handle. Last month four releases used the same figure as are on this record. Rating: *+

MONTEGO BAY — Stirrup 304
Key: C Tempo: 128 Range: HC
Caller: Ivan Midlam LA
Synopsis: (Break) Four ladies chain — join hands circle left — ladies rollaway — circle left — rollaway — weave — do sa do — promenade (Figure) Flutter wheel — sweep one quarter more — double pass thru — track II — swing corner — left allemande — weave ring — do sa do — promenade.
Comment: Cue sheet accidentally omitted (could be intended that way) heads and side

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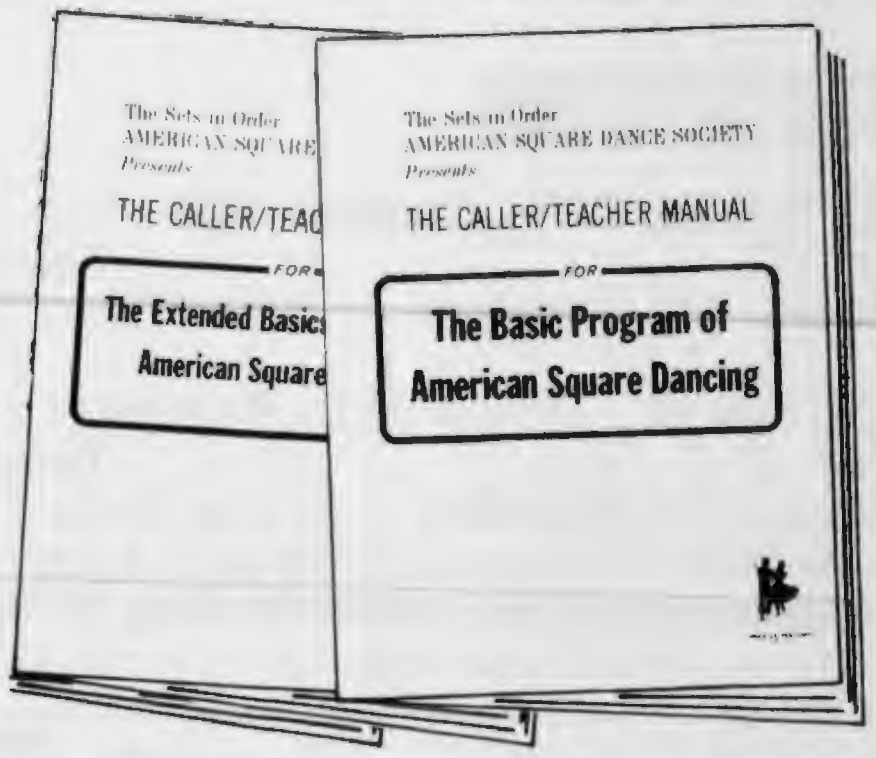
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JP-301 All of Me Round by Ollie/Donna Loehr, Ballwin, Mo. (Flip side cued)
JP-302 No Love At All Round by Ollie/Donna Loehr (cued)

figure. Dance figure basic with track II use. The tune seemed monotonous with little variation. Instrumental is above average. Rating: *+

NIGHT COACH OUT OF DALLAS — C Bar C 546
Key: D **Tempo: 130** **Range: HB LD**
Caller: Bronc Wise
Synopsis: Complete call printed in Workshop.
Comment: Good instrumental on this release. Banjo pickin' seemed to be very acceptable in the instrumental. Figure has a little different move to it that seemed enjoyble to the dancers. Over all this record was one of the better ones this month. Rating:**+

FREDA COMES FREDA GOES — Hi-Hat 5005
Key: F & B Flat **Range: HB Flat LB Flat**
Tempo: 128
Caller: Jerry Schatzer
Synopis: (Break) Walk around corner — see saw own — join hands circle — four ladies star by right three quarters — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — meet that two curlique — split circulate — boys run right to reverse flutter wheel — come back with right and left thru — square thru three quarters —

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swing corner — promenade.
Comment: A nice change of music with good lyrics and a nice figure using split circulate and a reverse flutter wheel. Dancers enjoyed the feel and movement on this dance.
Rating: **+

I'M GETTING HIGH ON LOVE — Red Boot Star 1247
Key: G **Tempo: 128** **Range: HB**
Caller: Elmer Sheffield **LD**
Synopsis: Complete call printed in Workshop.
Comment: A rock type version of this tune with added voices on chorus make this record a different feel. A very basic dance that can be used in class work, as the most difficult movement is an eight chain four. Callers can have a good time with this release. Rating: **

HONEYSUCKLE ROSE — Chinook 023
Key: D **Tempo: 128** **Range: HB**
Caller: Joe Saltel **LA**
Synopsis: Complete call printed in Workshop.
Comment: Another rock feeling on this tune which seemed acceptable by dancers. Nice job by Joe with danceable figure construction. The tune name could be misleading as this is not the old Honeysuckle Rose tune that many know. Rating: **

HOEDOWNS

BITTER ROOT — Chinook 504
Key: G **Tempo: 130**
Music: The Warriors — Guitar, Bass, Drums

SACKIN' IT — Flip side to Bitter Root
Key: G **Tempo: 128**
Music: The Warriors — Guitar, Bass, Drums
Comment: Two good hoedowns back to back. Many callers are always looking for new hoedowns and these seem to fit the bill. Will find at least one to be adequate. The rhythm track is average with good beat. Rating **

SQUARE DANCE DATE BOOK

Sept. 1 — Lubbock Area Labor Day S/R/D, Civic Center, Lubbock, Texas
Sept. 1-2 — 21st S/D Festival, Central Mo. State University, Warrensburg, Missouri
Sept. 1-2 — Wy-Col-Ute Annual S/D, Craig, Colorado
Sept. 1-3 — Labor Day Weekend, Fairgrounds, Clearfield, Pennsylvania
Sept. 1-3 — 25th EAASDC European Roundup, Frankfurt/Main, Germany
Sept. 7-8 — 5th Harvest Festival, Tulelake, California and Malin, Oregon
Sept. 7-8 — 30th Fall Festival, Convention Center, Little Rock, Arkansas
Sept. 7-9 — Annual S/D Festival, Tucalota Springs Campground, Hemet, California
Sept. 7-9 — Shindig '79, Duluth Arena, Duluth, Minnesota
Sept. 8 — 20th Anthodite Festival, Ressie Jeffries Int. School, Front Royal, Va.
Sept. 8 — 15th Annual ORA Fall Roundup, Bell Auditorium, Augusta, Ga.
Sept. 8-9 — 6th Annual S/D Weekend, Silver Dollar City, Missouri



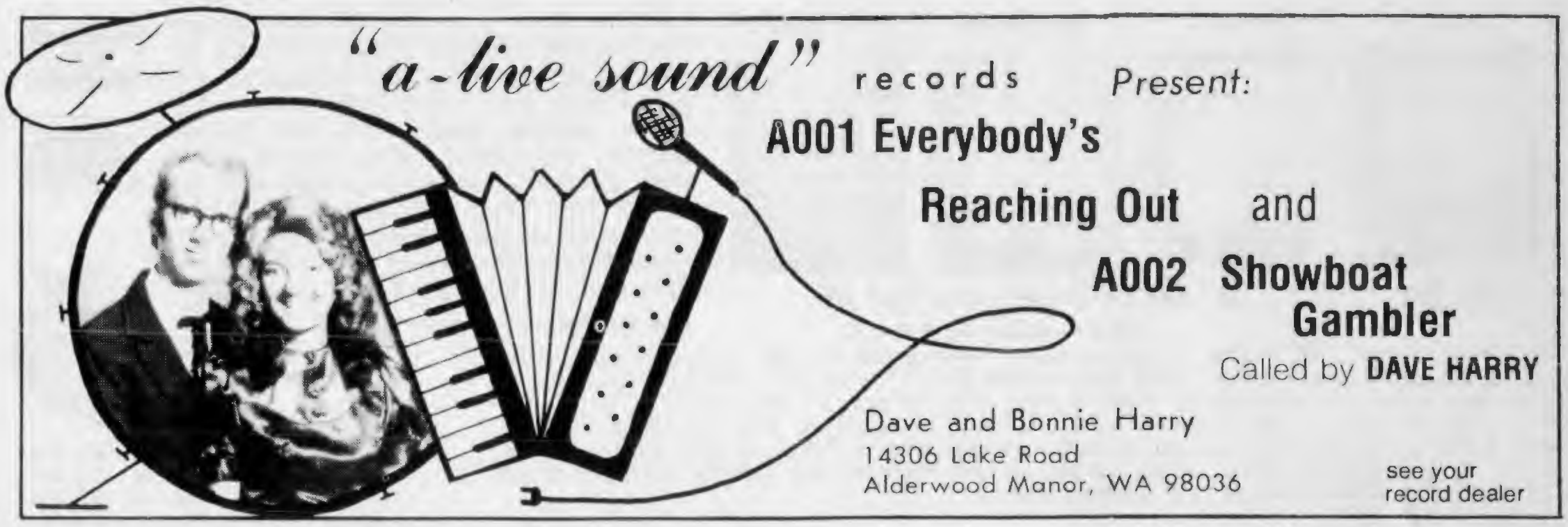


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Sept. 8-9 — Stockton Festival of Fun, Auditorium, Stockton, California
Sept. 13-15 — 8th Annual State S/R/D Convention, Coliseum, Macon, Georgia
Sept. 14-15 — Fun Festival, Calaveras Co. Fairgrounds, Angels Camp, California
Sept. 14-15 — Northwest Fun Fest, Ranch House, Panama City, Florida
Sept. 15 — Blue Berry Dance, Interprovincial School for the Deaf, Amherst, Nova Scotia
Sept. 21-22 — BEKA Autumn Promenade, Civic Center, Lexington, Kentucky
Sept. 21-22 — Autumn Leaves Festival, Peabody Base Lodge, Franconia, N.H.
Sept. 21-22 — State Campout, Oakdale Park, Glenrose, Texas
Sept. 21-23 — Fall Ball, Turkey Run State Park, Marshall, Indiana
Sept. 21-23 — Fallin' Leaves Frolic Weekend, Pokagon State Park, Angola, Indiana
Sept. 22-29 — Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Ky.
Sept. 27-29 — 18th Delaware S/R/D Convention, Sheraton Hotel, Philadelphia, Pa.
Sept. 28 — West of England Convention, Mortehoe, Devon, England
Sept. 28-29 — 9th State S/R/D Convention, Gothenburg, Nebraska
Sept. 28-29 — 4th Eastern N.M. State S/D Festival, Roswell, New Mexico
Sept. 28-29 — 19th Orange Blossom Special, Convention Center, Dallas, Texas
Sept. 28-30 — Flaming Leaves Festival, Olympic Arena, Lake Placid, New York
Sept. 28-30 — Autumn Holiday, Burr Oak Lodge, Gloucester, Ohio
Sept. 30 — 13th Buckwheat Festival S/D, Camp Dawson, Kingswood, West Virginia
Oct. 5-6 — 8th S/R/D Festival, Sheraton Hotel, Biloxi, Mississippi
Oct. 5-6 — Sunnyland Retreat, Civic Center, Myrtle Beach, South Carolina
Oct. 5-6 — Harvest Festival, Charlotte, North Carolina
Oct. 5-6 — Fun Weekend, Convention Hall, Ocean City, Maryland
Oct. 5-7 — Oktoberfest '79, La Crosse, Wisconsin
Oct. 6 — 19th Annual Oktoberfest. Dover AFB Youth Center, Dover, Delaware
Oct. 6 — Big Country Hoedown, Friendship Hall, Montrose, Colorado
Oct. 6 — Western S/D Festival, Greeley, Colorado
Oct. 7 — Annual Fall Festival, U.A.W. Hall, Lima, Ohio
Oct. 11-13 — 4th Black Gold Festival, High School, Hazard, Kentucky
Oct. 12-13 — 15th Annual International Fall Festival, Syracuse, New York
Oct. 12-13 — Chattanooga Choo Choo S/R/D Festival, Memorial Auditorium, Chattanooga, Tennessee
Oct. 12-13 — 20th Peanut Festival, Civic Center, Dothan, Alabama
Oct. 12-14 — 23rd Jubilee, Santa Clara Co. Fairgrounds, San Jose, California
Oct. 12-14 — Oktoberfest Weekend, Hospitality Inn, Enfield, Connecticut
Oct. 12-14 — All Kentucky City S/D Festival, Elizabethtown, Kentucky
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RR 128 TODAY I STARTED LOVING YOU AGAIN - Wade
RR 129 I RECALL A GYPSY WOMAN - Pat
RR 130 WHO AM I TO SAY - Kip
RR 131 MUSIC IS MY WOMAN - Ernie Kinney

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RR 2000 YOU ARE MY FAVORITE THING/END OF THE WORLD - Wade (Country & Western - not a square dance)

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Oct. 20 — Circle Square Annual October Festival, Roswell, New Mexico
Oct. 20 — 9th Bavarian S/D Festival, Schweinfurt, Germany
Oct. 21 — 4th Annual Pow Wow, Moose Ballroom, Patton, Pennsylvania
Oct. 26-27 — Pumpkin Festival, VFW Club, Owatonna, Minnesota
Oct. 26-28 — Fall Festival, East Hill Farm, Troy, New Hampshire
Oct. 26-28 — 23rd Hoosier S/D Festival, Evansville, Indiana
Oct. 27 — State S/R/D Convention, Treherne Community Hall, Treherne, Manitoba
Oct. 27-28 — Squar Esta, Griswold's, Claremont, California
Oct. 28-30 — 3rd Annual ROUNDALAB Meeting, Holiday Inn Embarcadero, San Diego, California
Oct. 29 — Halloween Dance, Moose Ballroom, Patton, Pennsylvania

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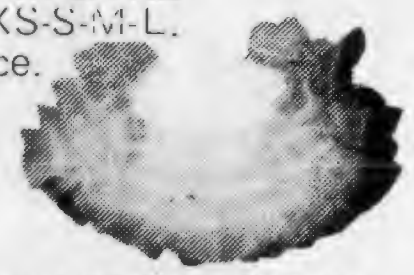


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(**INFLATION,** *continued from page 14)*
by association, get a big picture of the total economics.

Rather than discuss each item used in costing shoe manufacturing let us take only one — leather. Within the last week Promenaders sent each of our retailers a new price sheet. In the letter that went with the price sheet we included the following information. "The leather in a pair of shoes in July of 1978 cost $1.76, by December it was $2.04, today the same leather is costing $3.12." An increase in nine months of $1.36. Stated another way, an increase of 77 per cent. These are costs over which none of us, you, I nor any single individual has any control.

In 1976 we could ship, across country, shoes at $13.00 per hundred weight. Today the freight rate is quoted at $26.30 for the same item. But these are only factors which enter into getting an item produced and moved to a point of sale. Other costs leap into the picture when the retailer puts the item on his shelf, ready for the dancer's selection.

Those of us in the commercial side of square dancing have the same problems of inflation facing all of business today. Why then do we all — manufacturers, wholesalers and retailers of square dancing products — choose to stay in this business? Quite frankly, it's because we love it. I submit to you that inflation is not easy to live with, but because we have a work of love involved, square dancing is, and will remain, more inflation compatible than any other structured form of entertainment.

What does the future hold? I fear, from a pure cost point of view, that the price is going to continue going up. I do not see, in the short range, any easing of our cost of dancing, but I believe my last major point is our solution. The cost of square dancing as a part of the family budget is still "value for value" the greatest investment anyone can make. A recent article in a major publication asked "Are we going to see the day when an evening's dance costs $5.00?" In some areas we already have. But how many of you have been to a movie lately? How many of you have spent an evening in a bowling alley? How many of you recently attended a baseball game, a football game? How much and in what direction would the relative cost be for attending the National Square Dance Convention in Milwaukee or the Super Bowl in Miami?

INFLATION NOTE

Apparently no phase of our economy will escape the current trend of rising costs. However, it is apparent that square dancing will remain the great recreational bargain of our time. It is necessary for all of us to recognize that some changes may be necessary and that dances closer to home may be the solution for the coming years.

It's a Labor of Love

If we who do have an economic investment in square dancing will keep service to the square dancer at heart, we can survive. We won't become financially independent from this activity alone, but we can survive. As age takes its toll or a failure to maintain service as a primary objective is lost in a locality, some individual enterprises will fall by the wayside. I truly feel, however, that those that go by the wayside will be replaced by others, for a work of love.



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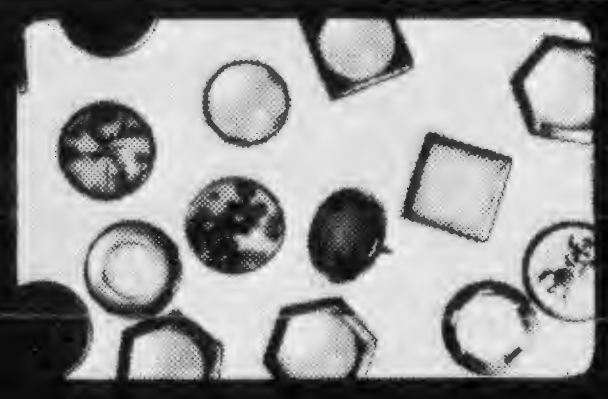
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From time to time, in the coming months, we will be telling you about square dance big events in Japan, New Zealand, Germany, Great Britain, Saudi Arabia and other countries outside of North America. If you are planning an overseas trip you might keep some of these dates in mind, pack a few square dance duds in the suitcase and take in one of these overseas conventions.

Jeff Seidel, Convenor of the 21st National Square Dance Convention in the South Pacific, joins George Joseph, Lord Mayor of Adelaide, W.F. Connelly, Chairman of the Adelaide Convention Bureau, Ltd., and the dancers in his area in extending a warm invitation to join them next April. If you would like more information write to Jeff. His address is 20 Eyre Crescent, Valley View 5093, Adelaide, South Australia.

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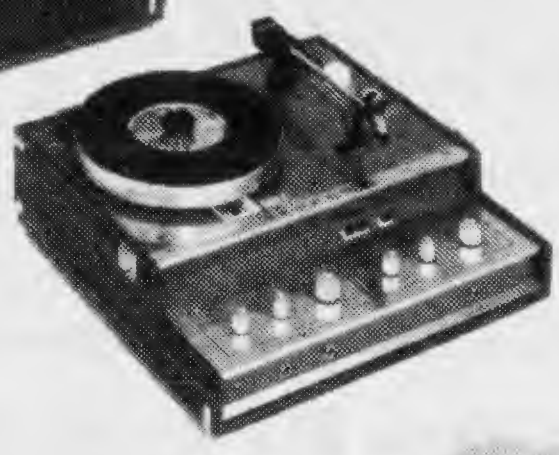
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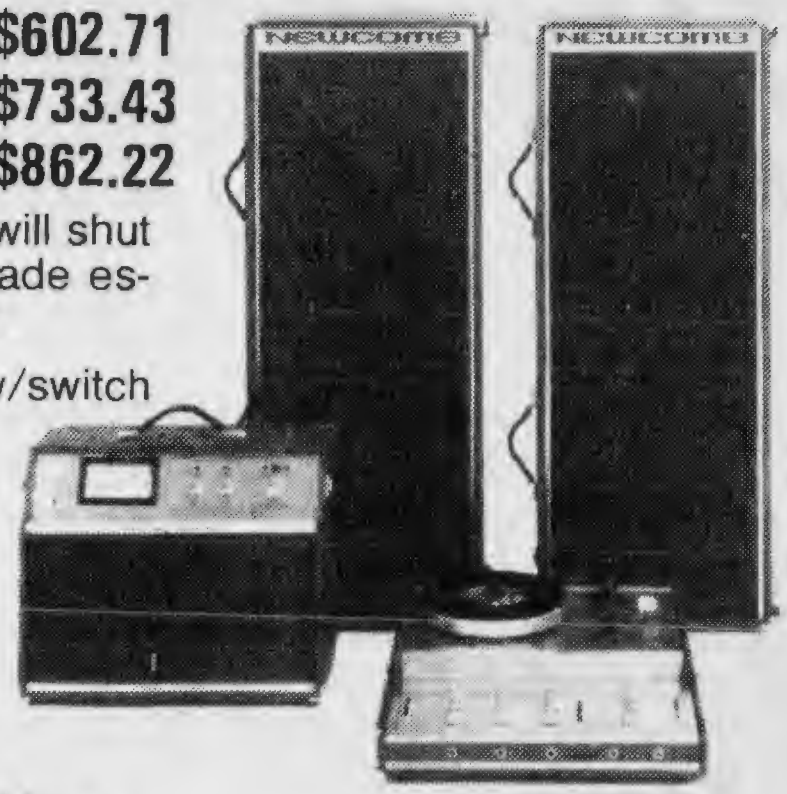
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(**PUBLICATIONS,** *continued from page 25*)
Hanwell's presented commemorating the Queen's coronation? And if the Arizona Eights offer you "booking forms," it's for a weekend square dance and has nothing to do with horse racing.

British square dancers are most hospitable to visitors and and if you'd like to keep in touch with their activities, you can do so through this magazine, which can be obtained from: LET'S SQUARE DANCE, 2, Tolmers Gardens, Cuffley, Potters Bar, Herts., EN6 4JE, England. This "grand little bulletin" has indeed kept up with square dancing and done its job well.

ATTENTION ALL KNITTERS

The April Fool gremlins had a ball this year when they mixed up the instructions and the photos for the shawl which appeared in the April issue of SQUARE DANCING. The instructions shown make a garter stitch stole and were shared by Peg Hacking. The photograph was for a popcorn stitch stole, also by Peg. If you wondered why your shawl didn't match

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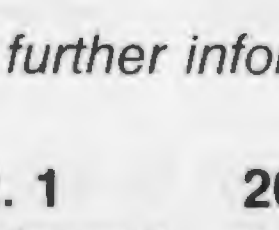
May 25-31



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Tony DiGeorge
Metairie, La.



Dave & Nita Smith
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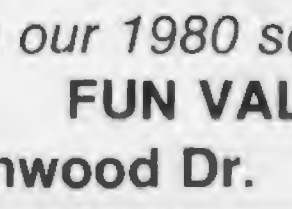
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Dick Parrish
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June 8-14



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W-5080 **Gypsy Feet** by Gary Weston

Round Dances

4758A **Rhumba Pete** by Pete & Carol Metzger
4758B **Anytime** by Emmett & Monette Courtney
4759A **Home in Indiana** by Emmett & Monette Courtney
4759B **Sleepy Lagoon** by Emmett & Monette Courtney
4760A **Second Hand Store** by Art & Evelyn Johnson
4760B **Swing Away the Blues** by Eddie & Audrey Palmquist
4761A **Baby Cha** by Hi & Cookie Gibson
4761B **Candlelight Waltz** by Emmett & Monette Courtney

that of the photo, now you know the reason. Here are the directions for that stole.

8 oz 4-ply yarn #13 needles

Cast on 6 sts.

Row 1 — K1, *(K1, P1, K1) into next st, P3 tog. Repeat from * to last st (K1, P1, K1)

Row 2 — Inc. 1 st. in first st. Purl to last st. K1.

Row 3 — K1, *P3 tog., (K1, P1, K1) into next st. Repeat from * to last st (K1, P1, K1)

Row 4 — Same as Row 2

Repeat these 4 rows until straight edge measures 26", ending with 4th row.

Decrease as follows:

Row 1 — K1, *(K1, P1, K1) P3 tog. Repeat from * to last 4 sts. P4 tog.

Row 2 — K1, Purl to last st. K1

Row 3 — K1, *P3 tog. (K1, P1, K1). Repeat from * to last 4 sts. P4 tog.

Row 4 — Same as Row 2

Repeat these 4 rows until 6 sts. remain. Cast off.

Fringe: Cut 10" strands. Use 4 for each knot. Tie 1 knot between each popcorn.



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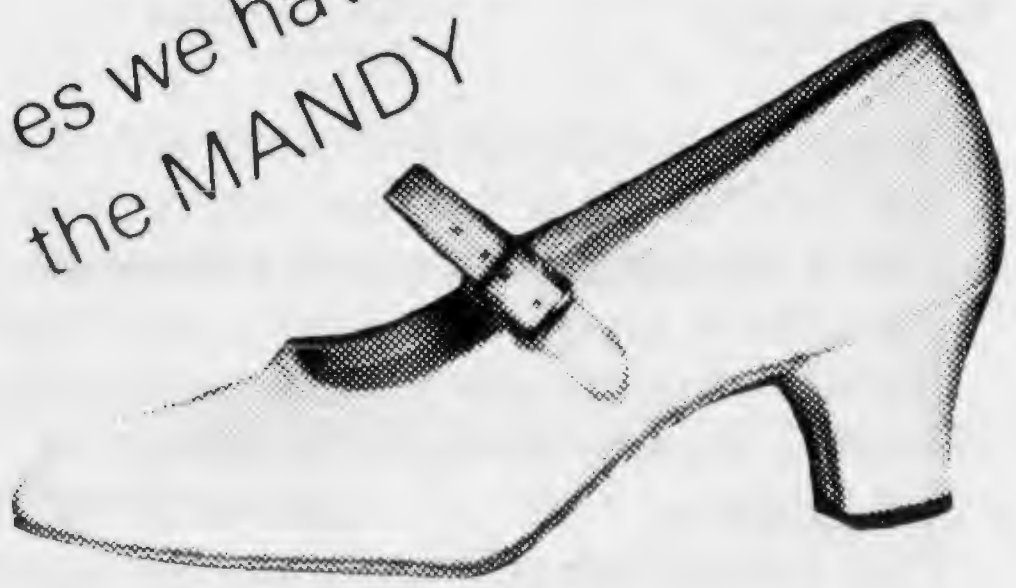
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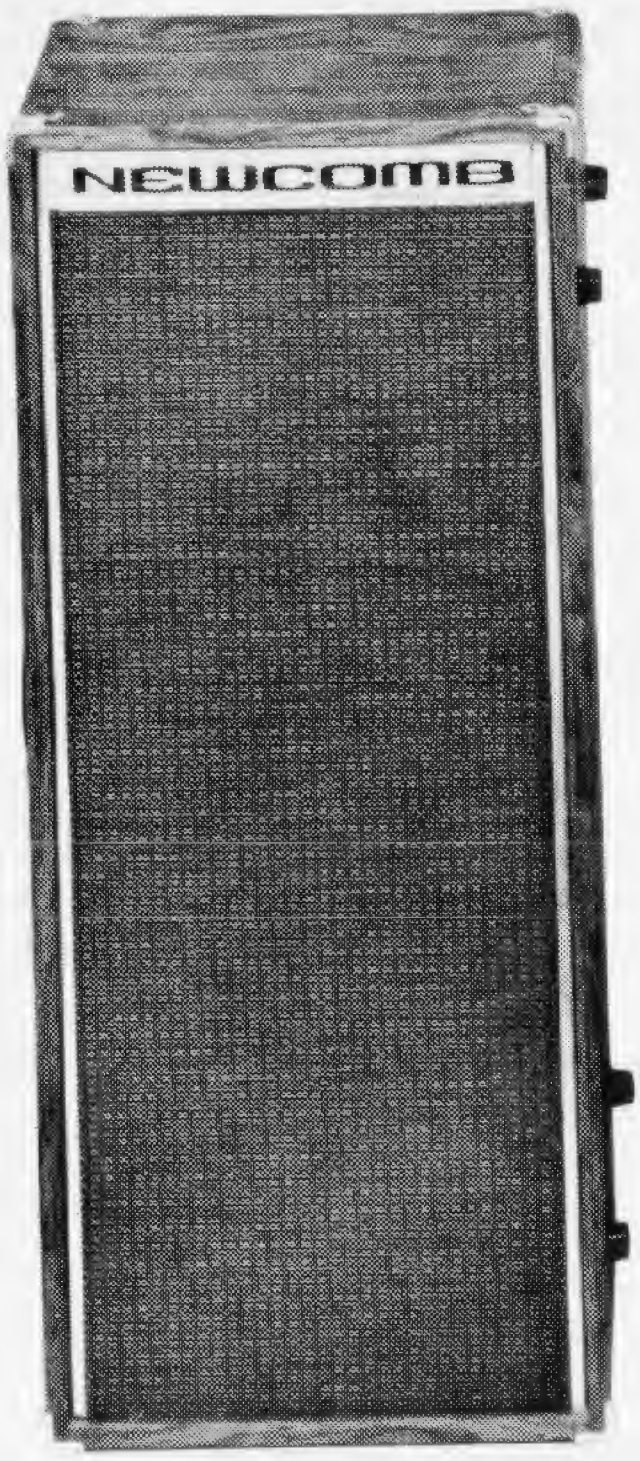
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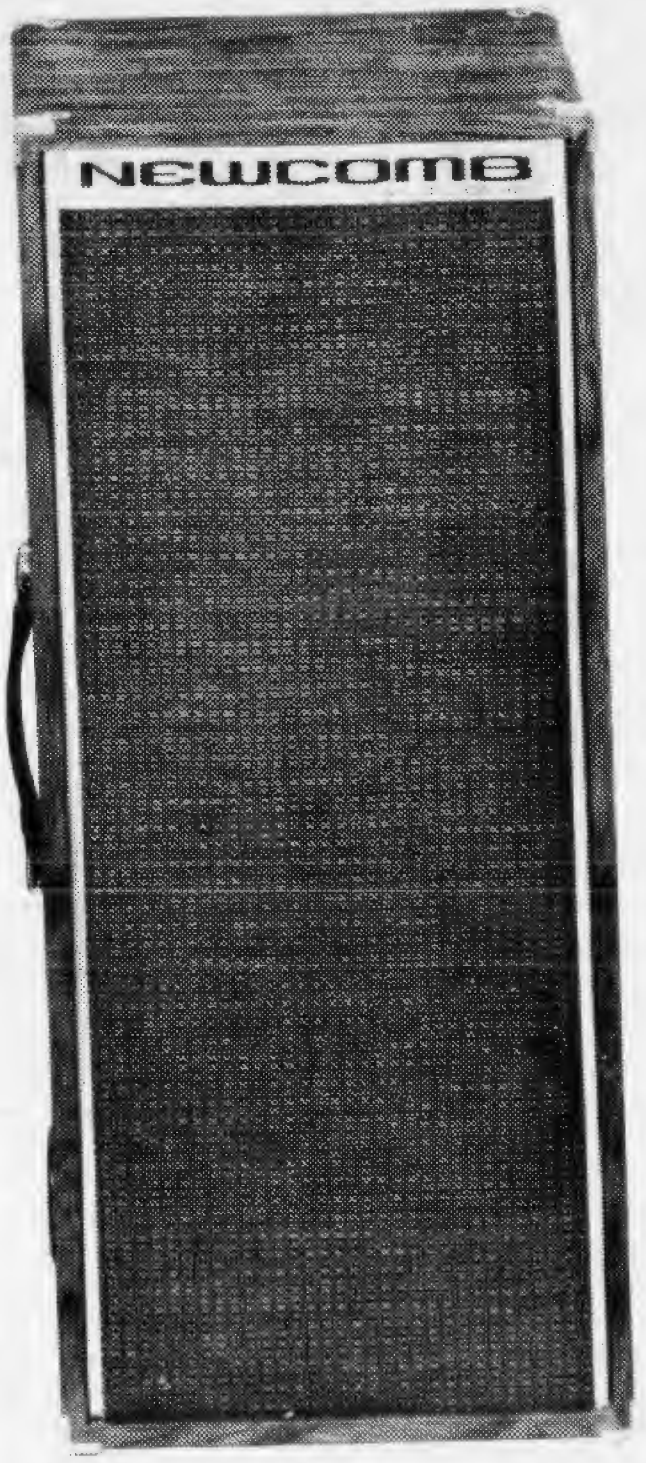
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OMISSION FROM DIRECTORY

Frequently listings for the Publication Directory (May) or the Associations Directory (August) are received too late to be included. Sometimes areas neglect to send us their statistics. But when an area does send in its listing and is inadvertently omitted, not once but twice, we do feel they desire some special recognition. Please add to your Publication Directory the following for PENNSYLVANIA:

THE COORDINATOR — George & Olive Wilcox, 28 New Rd., Dolyston 18901.

TOP TEN ROUNDS

These round dances appeared on the Top Ten list of the July/August issue of Round Dancer magazine: Chili Sauce by the Hickmans; All Night by Jaeb; Won't You Come Dance by Wolcotts; Lay Down Salley by the DeMaines; My Charmaine by Porter; Oklahoma National '78 by Porter; Sugar Lips by Wilder; Sunrise, Sunset by Wolcott; Little White Moon by Wilder; and Vaya Con Dios by Boswell.

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And I went right along
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Even when she went wrong!

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I found that I was wrong.

From the Back of the Hall
I know your rhythm and your voice
Your timing and your face
I know a lot about you but —
I can not see your face.

Remember?
Remembered when they danced with us
Recalled the night they came
Remembered all there was to know
Except, alas, their name.

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In a recently announced sewing contest held at Simplicity Pattern Company in New York, a square dance enthusiast, Florence Stubblefield of Imnaha, Oregon, was named one of six national winners. Florence won the award in Class E, Blouses and Shirts, of the National Grange Sewing Contest. The Grange contest is the largest sewing competition in the country, attracting nearly 40,000 entries. Florence's winning entry was a square dance shirt made for her husband, Russell, to wear at their fiftieth wedding anniversary celebration. Embellished on front and back yokes with embroidery, Florence used Simplicity Pattern 6693. Congratulations, both for the award and the anniversary!

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On May 22nd Columbia Broadcasting System held its annual Affiliates Meeting at its headquarters in Los Angeles. This yearly convention brings owners and managers of television stations across the United States together to meet network executives, producers, writers and stars, to discuss fall programming and to preview new pilots. Adding some entertainment to its agenda, CBS included a Western party one evening, complete with barbeque and square dancing. Held on the set of the former Gunsmoke television show, caller Fenton "Jonesy" Jones and a group of local square dancers demonstrated their expertise and then invited some of the visiting Affiliate members to participate in some simple dancing. As witnessed by the costuming shown here, the non-dancers may not have known the proper garb for square dancing but they were certainly caught up in the spirit of the activity as their delighted expressions indicate.

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Sept. 30 Granito Falls, Mn
Oct. 2 Rich Lake, Wi
Oct. 6 Massena, NY
Oct. 8 Louisa, Va
Oct. 9 Bedminster, NJ Annual Festival
Oct. 10 Wyalusing, Pa
Oct. 12 Owego, NY
Oct. 13 Manchester, NH
Oct. 16 Kansas City, Mo
Oct. 17 Burlington, Ks
Oct. 20 Canon City, Co
Oct. 27 Santa Fe, NM
Nov. 3 Alamosa, Co
Nov. 10 Norton, Ks
Nov. 29 Tri-State Festival, Wray, Co
Dec. 31 New Year's Special with Western Swingers, Canon City, Co

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Sept. 29 St. Louis, Mo
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Oct. 5 Holden, Mo
Oct. 6, 7, 10, 14, 16, 17 Kansas City, Mo
Oct. 19 Holden, Mo
Oct. 20, 21, 24 Kansas City, Mo
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Sept. 15 Cody, Wy
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Aug. 18 Brianhead, Cedar City, Ut

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JAN'S SQUARE DANCE SHOP, INC.
4027 W. Kennedy Blvd.
Tampa, Fl. 33679

LENORE'S PETTICOATS
P.O. Box 607
Deland, Fl. 32720

PROMENADE SHOP
4200F 62nd Ave. N.
Pinellas Park, Fl. 33565

THE QUALITY WESTERN SHOP
1894 Drew St.
Clearwater, Fla. 33515

THE SQUARE FAIR SHOP
7408 Atlantic Blvd.
Jacksonville, Fla. 32211

* GEORGIA

C & M WESTERN WEAR
3820 Stewart Rd.
Doraville, Georgia 30340

* ILLINOIS

COUNTRY FASHIONS
5239 N. Harlem Ave.
Chicago, Il. 60656

DON'S SQUARE DANCE APPAREL
107 E. Sangamon Avenue
Rantoul, Il. 61866

THE MAREX CO.
506½ W. Columbia
Champaign, Il. 61820

OBIES WESTERN & SQUARE DANCE FASHIONS
614 S. Lake St. (Rt. 45)
Mundelein, Il. 60060

SQUARE DANCE ATTIRE
7145½ W. Belmont
Chicago, Il. 60634

* KANSAS

DOROTHY'S SQUARE DANCE SHOP
3502½ Strong Ave.
Kansas City, Ks. 66106

LE-RE SQUARE DANCE SHOP
1622-24 Geo. Washington Blvd.
Wichita, Kansas 67211

THE SQUARE DANCE SHOPPE
2527 W. Pawnee
Wichita, Kan. 67213

* LOUISIANA

DANCE RANCH
Carrollton Shopping Center
New Orleans, La. 70118

* MAINE

THE PRINCESS SPECIALTY SHOP
584 Main St.
So. Portland, Me. 04106

WHEEL AND DEAL SHOP, INC.
Rt. 115, Yarmouth Rd.
Gray, Maine 04039

* MARYLAND

DIXIE DAISY SQUARE DANCE & WESTERN WEAR
1355 Odenton Rd.
Odenton, Md. 21113

KROENING'S OF BALTIMORE
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Baltimore, Md. 21214

* MASSACHUSETTS

DOUBLE W DANCE WEAR and WARES
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Framingham, Mass. 01701

* MICHIGAN

ARROWHEAD WESTERN
433 North Washington
Royal Oak, Michigan 48067

THE ALLEMANDE SHOP
1574 Haslett Rd., Box 215
Haslett, Michigan 48840

THE DANCERS CORNER
2228 Wealthy SE
Grand Rapids, Mich. 49506

RUTHAD PETTICOATS AND PANTIES
8869 Avis
Detroit, Michigan 48209

* MINNESOTA

PALOMINO SQUARE DANCE SERVICE
7738 Morgan Ave So.
Minneapolis, Mn. 55423



STORES handling square dance clothing are invited to write SQUARE DANCING regarding a listing on this page.

* **OHIO**
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1414 E. Market
Akron, Ohio 44305

F & S WESTERN SHOP
1553 Western Ave.
Toledo, Ohio 43609

M & H WESTERN FASHIONS
13002 Lorain Ave.
Cleveland, Ohio 44111

SQUARE TOGS
11757 Hwy. 42
Sharonville, Ohio 45241

* **OKLAHOMA**
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7932 E. 21st St.
Tulsa, Ok. 74129

* **OREGON**
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Portland, Or. 97220

* **PENNSYLVANIA**
FORD'S FLUTTER WHEEL FASHIONS
1630 Lilac Drive
W. Middlesex, Pa. 16159

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Cor. Love & (3749) Zimmerly Rds.
½ mile off 832
Erie, Pa. 16506

SWINGIN' SQUARE SHOP
1614 MacDade Blvd.
Folsom, Pa. 19033

TINGUE'S SQUARE WEAR
1987 Yale Ave.
Williamport, Pa. 17701

* **RHODE ISLAND**
FASHIONS BY MR. PHILLIP, INC.
P.O. Box 3599
Cranston, R.I. 02910

* **SOUTH CAROLINA**
MARTY'S SQUARE DANCE FASHIONS
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Greenville, S.C. 29615

* **TENNESSEE**
THE DO-SI-DO SHOP
1138 Mosby Rd.
Memphis, Tenn. 38116

NICK'S WESTERN SHOP
245 E. Market St.
Kingsport, Tenn. 37660

* **TEXAS**
THE CATCHALL
1813 Ninth Street
Wichita Falls, Tx. 76301

C BAR S SQUARE DANCE APPAREL & RECORDS
5632 E. Mockingbird Ln.
Dallas, Tx. 75206

FAWCETT'S SQUARE DANCE SHOP
412 W. Sam Houston
Pharr, Tx. 78577

ONELL'S APPAREL AND RECORDS
4818 Louisville Ave
Lubbock, Tx. 79413

THE SQUARE DANCE SHOP
1602 S. Monroe
Amarillo, Tx. 79102

TOGS FOR TAWS
Rte. 10, Box 487
Tyler, Tx. 75707

* **VIRGINIA**
SQUARE-ROUNDER
Square-Rounder Building
Goshen, Va. 24439

WHEEL & DEAL SQUARE DANCE SHOP
7517 Centreville Rd.
Manassas, Va. 22110

* **WASHINGTON**
RILEY'S RANCH CORRAL
750 Northgate Mall
Seattle, Wa. 98125

* **WYOMING**
SUN SET SQUARES
1015 Sunset St.
Newcastle, Wy. 82701

* **CANADA**
BUCKLES & BOWS
320 Dundurn St. S.
Hamilton, Ont., Canada L8P 4L6

CHRISTINE'S SQUARE DANCE FASHIONS
232 Harcourt Street
Winnipeg, Manitoba, Canada R3J 3H3

McCULLOCH COSTUME & DANCEWEAR CENTER
1034 Dundas St.
London 31, Ontario, Canada

* **MISSOURI**
WESTERN SQUARES INTERNATIONAL
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St. Louis, Mo. 63128

* **MONTANA**
CONARD'S SQUARE DANCE SHOP
710 - 3rd Avenue N.
Lewistown, Mt. 59457

* **NEW JERSEY**
THE CORRAL
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MADELYN FERRUCCI CREATIONS
Brewster & Lake Rds.
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* **NEW MEXICO**
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5517 Central Ave., N.E.
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IRONDA SQUARE DANCE SHOPPE
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Rochester, N.Y. 14617

PEARL'S WESTERN FASHIONS
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Clinton, N.Y. 13323

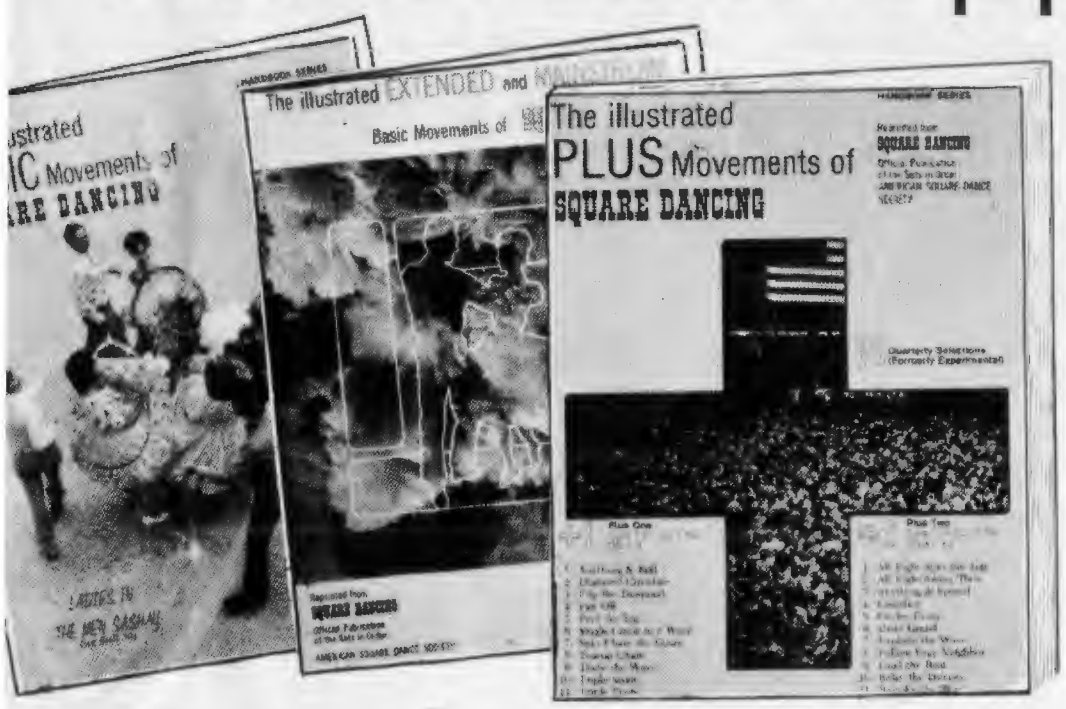
SKY RANCH SADDLERY
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Central Square, N.Y. 13036

* **NORTH CAROLINA**
PEARL'S OF RALEIGH
2109 Franklin Rd.
Raleigh, N.C. 27606

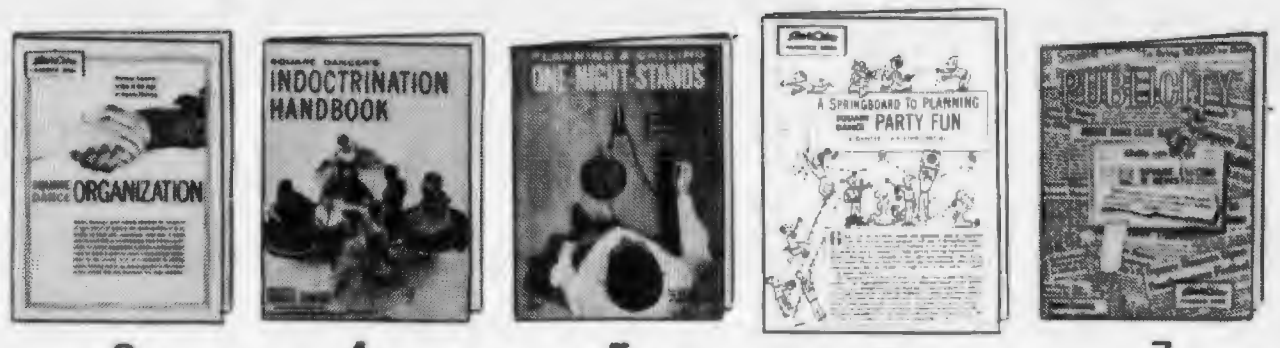
WHEEL AROUND COUNTRY WESTERN WEAR
1116 S. Glenburnie Rd.
P.O. Box 3055
New Bern, N.C. 28560

The S/D Shopper's Mart

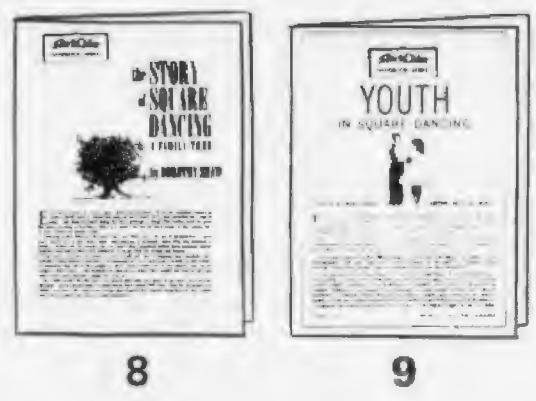
See box to far right for separate postage charges on most of these items.



1 2 PLUS



3 4 5 6 7



8 9

HANDBOOK LIBRARY

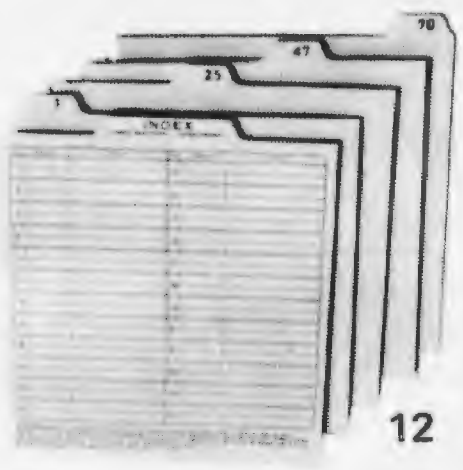
1. Basic Movements (30¢ each, $20.00 per 100)
2. Extended/Mainstream Basics (30¢ each, $20.00 per 100)

Plus Movements Handbook (30¢ each; $20.00 per 100)

3. Club Organization (50¢ each)
4. Indoctrination (30¢ each, $20.00 per 100)
5. One-Night Stands (50¢ each)
6. Party (Planning) Fun (50¢ each)
7. S/D Publicity (50¢ each)
8. The Story of Square Dancing – Dorothy Shaw (50¢ each)
9. Youth in Square Dancing (50¢ each)



10



12

10. Plastic Record Sleeves ($12.50 per 100, plus $2.00 postage)
12. Record case index divider cards ($3.25 per set plus $1.50 postage)



13



14



15

13. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage – 1 or 2 binders $1.25; Add 25¢ for each additional binder)
14. Non-Dancer Promotional Four-page Flyer ($3.00 per 100; $20.00 per 1000) (Postage $1.00 per 100)
15. Basic Check Lists – Corresponding to the 2 Basic Handbooks ($1.00 per dozen) (Postage 40¢)



18



19

18. & 19. Temporary Name Tags indicate 18 or 19 ($2.75 per 100; minimum order 100) (Plus 50¢ postage per 100)



20

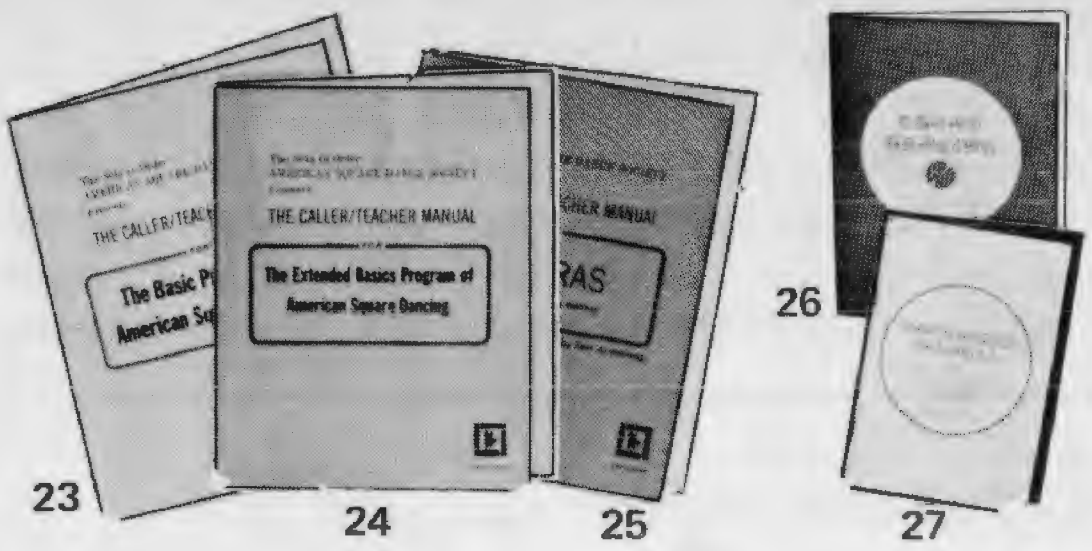


21

20. Learn to Square Dance Poster (black & red ink) ($1.50 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
21. Learn to Square Dance Poster (black & white) $1.00 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
22. Learn to Square Dance Post Cards ($2.75 per 100; minimum order 100) (Plus 65¢ postage per 100)



22



23. Caller/Teacher Manual for the Basics ($5.00)
24. Caller/Teacher Manual for the Extended Basics ($5.00)
25. Caller/Teacher Manual for Contra Dancing ($5.00)
26. American Round Dancing – Hamilton ($2.50)
27. Round Dance Manual – Hamilton ($5.00)

IMPORTANT–POSTAGE COSTS

Please add the following postage on items listed:

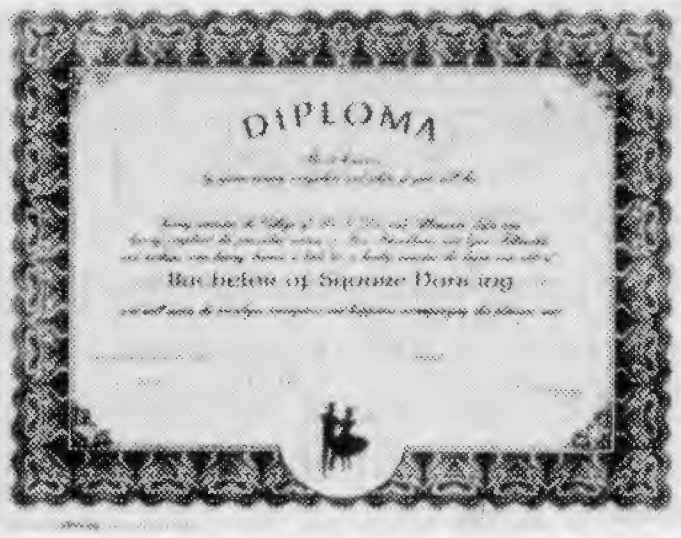
ALL HANDBOOKS (1-9) 1 book 20¢; 2-10 50¢; 11-30 85¢; 31-50 $1.00; 51-100 $1.90; Over 100 $1.90 plus 1¢ for each additional Handbook

ALL MANUALS add 50¢ postage each

DIPLOMAS (either Square or Round Dance) 1-10 50¢; 11-20 65¢; 21-50 $1.00; 51-100 $1.20

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 50¢ for 1; 60¢ for 2 or 3; 70¢ for 4. Add 10¢ additional postage for each record over 4.

NOTE: In most cases it is less expensive and faster to ship by United Parcel. This method requires a street address and not a post office box number. If you wish UPS we will bill you for shipping.



28
29



30



31

28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each)
29. Round Dance Diplomas — Minimum order 10 (10¢ each)
30. Microphone Cozy ($7.80 plus $1.00 postage)

The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $5.95 each. LP 6001 - Level 1; LP 6002 - Level 2; LP 6003 - Level 3; LP 6501 - Party Dancing to Level 1

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

No.	Qty	Description	Cost Each	Total

No.	Qty	Description	Cost Each	Total

Please include postage. See box above.

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of $7.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

New ☐ Renew ☐

Calif. add 6% Sales Tax
(on purchases other than subscriptions)

Total Amount (Enclosed) $ _____

ROUND THE WORLD of SQUARE DANCING

(Continued from page 43)

new waltz and two-step at 2:30 P.M. A square dance workshop will follow with callers Warren Rowles and Harold Bausch. After impromptu rounds at 6:45, the grand march will be formed, the colors will be advanced by a local boy scout troop, and the Star Spangled Banner will be sung by Wanda Buller. The evening square dance will be called by Warren Rowles and Harold Bausch. The sponsor of this annual event is the Starlighters Club.



The Pony Wings of Japan sent out this flyer to tell of their coming dance party. The Japanese have long been enthusiasts of square dancing and many of their dancers attend conventions in North America.

Alabama

The Goober Gamboleers of Dothan will host a weekend of fun and fellowship for their 20th Annual Peanut Festival Dance October 12th and 13th. On Friday night at Doug Tew Recreation Center area callers will be featured. Chris Vear will conduct an afternoon workshop and evening dance on Saturday. Jim and Dottie McCord will conduct a round dance workshop. All Saturday events will be held at the Civic Center.

Australia

Square dancing is going well in Brisbane. In May 241 dancers and ten callers participated in the 7th Annual Poinsettia Promenade. The 20th Australian National Square Dance Convention is expected to be the largest ever with well over 1500 registered. Dr. Ivor Burge's Suzy Q Club has a membership of 107 and the average length of membership is 8.9 years. Quite a record!

Louisiana

In May Bob Augustin of Metairie had the pleasure of calling for the Dip 'n Divers Annual Maypole Dance in Munich, Germany. Bob and Amelia considered this to be one of the highlights of their trip to Europe to visit their daughter in Austria. 25 squares attended the dance and it was hard to say who enjoyed it the most, the dancers or the Augustins. Bob was presented with a momento of the occasion — a stainless steel "Maypole" that stands about 16 inches high.

CAL GOLDEN'S CALLERS' COLLEGES AND SEMINARS

COLLEGES

September 3-8, 1979
Lionshead Resort
West Yellowstone, Montana

October 28-31, 1979
Owatonna, Minnesota

February 10-15, 1980
Carrington, N. Dakota

February 17-22, 1980
Carrington, N. Dakota

March 9-14, 1980
Burr Oak Lodge
Glouster, Ohio

May 25-30, 1980
Hot Springs, Arkansas

June 15-20, 1980
Hot Springs, Arkansas

June 21-24, 1980
Hot Springs, Arkansas

SEMINARS

September 29-30, 1979
Oklahoma Central Callers Association, Oklahoma City, Oklahoma

December 2, 1979
Houston Callers Association
Houston, Texas

December 8-9, 1979
Central Mass. Callers Association
Worcester, Massachusetts

January 11-12, 1980
NW Florida Callers Association
Panama City, Florida

February 6-8, 1980
Aurelia, Iowa

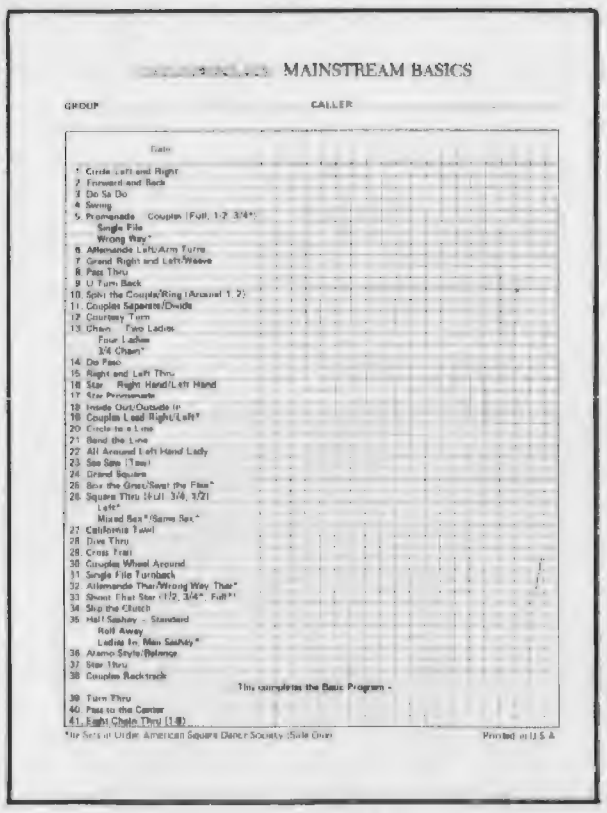
April 13, 1980
Denver Callers Association
Denver, Colorado

For information write Sharon Golden, Dept. SIO
P.O. Box 2280, Hot Springs, Ark. 71901 (501) 624-7274



Gold Star Records
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Shirley Jean Berrell
Flipside
Called by
Cal Golden

Callers Teachers Class Sponsors Are You Prepared *for those New Dancers?*


MAINSTREAM BASICS

GROUP CALLER

Date

1. Circle Left and Right
2. Forward and Back
3. Do Sa Do
4. Swing
5. Promenade Couples (Full, 1/2, 3/4*)
 Single File
 Wrong Way*
6. Allemande Left/Arm Turns
7. Grand Right and Left/Weave
8. Pass Thru
9. U Turn Back
10. Split the Couple/Ring (Around 1, 2)
11. Couples Separate/Divide
12. Courtesy Turn
13. Chain Two Ladies
 Four Ladies
 3/4 Chain*
14. Do Paso
15. Right and Left Thru
16. Star Right Hand/Left Hand
17. Star Promenade
18. Inside Out/Outside In
19. Couples Lead Right/Left*
20. Circle to a Line
21. Bend the Line
22. All Around Left Hand Lady
23. See Saw (1 arc)
24. Ocean Wave
25. Box the Gnat/Beat the Flea*
26. Square Thru (Full, 3/4, 1/2)
 Left*
 Mixed Sex*/Same Sex*
27. California Twirl
28. Dive Thru
29. Cross Trail
30. Couples Wheel Around
31. Single File Turnback
32. Allemande Thar/Wrong Way Thar*
33. Sweet Meat Star (1/2, 3/4*, Full*)
34. Slip the Clutch
35. Half Sashay - Standard
 Roll Away
 Ladies In, Men Sashay*
36. Alamo Style/Balance
37. Star Thru
38. Couples Recirculate

This completes the Basic Program -

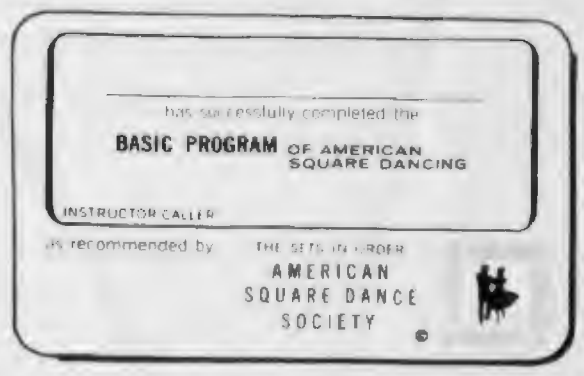
39. Turn Thru
40. Pass to the Center
41. Eight Chain Thru (1/2)

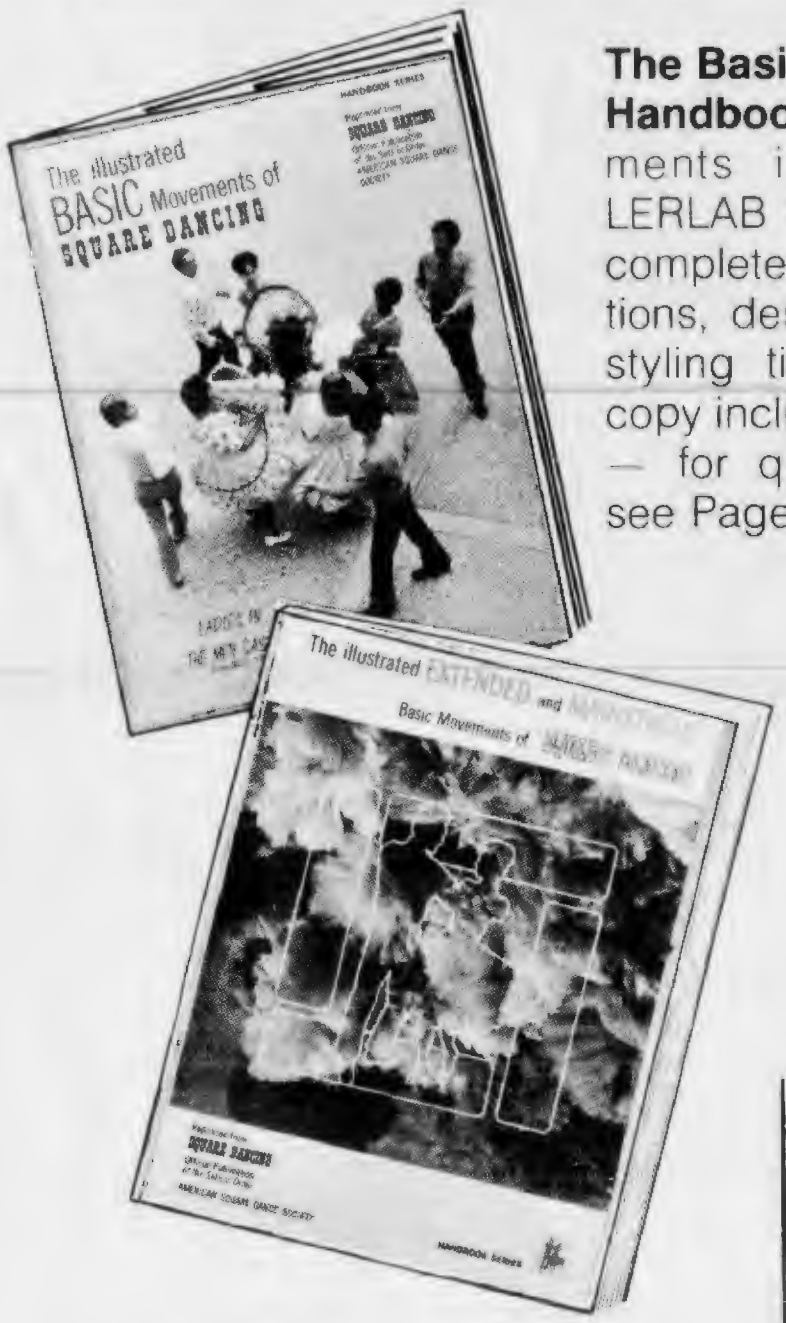
*The Sets in Order American Square Dance Society (Side One)

Printed in U.S.A.

Every year about this time tens of thousands of new dancers pour into the activity. As callers and teachers it is well to check your supplies to be sure that you are well equipped for the new class members. You may order any of these teaching tools or caller aids by using the order form on page 90. Don't delay — order Today!

The Basic Check Lists: Includes all the basics in the three Mainstream plateaus. Aids in checking the progress of the class. ($1.00 per dozen — postage 40c)


has successfully completed the
BASIC PROGRAM OF AMERICAN SQUARE DANCING
INSTRUCTOR CALLER
is recommended by THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



The Basic Movements Handbook: All movements in the CALLERLAB Basic plateau complete with illustrations, descriptions and styling tips. (50c per copy including postage — for quantity orders see Page 90)

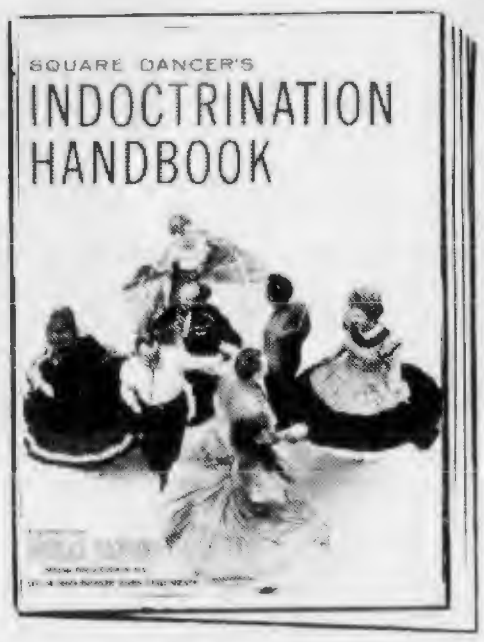
Basic Completion Cards: These wallet size cards to be handed out when a dancer has completed his Basic and Extended Basic courses. ($2.50 per 100 — postage 55c)


DIPLOMA

Bachelor of Square Dancing

Square Dance Diplomas: Attractive certificates designed for those graduating from square dance class. 10c each — minimum order 10. See Page 90 for postage.)

Extended/Mainstream Basics Handbook: Takes up where the Basic Handbook left off. Illustrated (Price: same as Basic Movements Handbook)



The Indoctrination Handbook: Not all callers have the time to tell the new dancer all that is in store for him, including some of the tradition, background and philosophy of the activity. The Indoctrination Handbook will do the job for you. (Price 50c each including postage — See Page 90 for quantity prices)

fashion feature



Plaid fabric can be used most effectively in a square dance dress. Here, Angela Shadduck uses a brown, beige and black plaid, trimming it with black velvet ribbon and black buttons. The gathered skirt is quite full with a deep ruffle at the bottom edge.

FASHIONS BY NITA SMITH



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40 yd sweep . . . $34.95 60 yd sweep . . . $39.95 80 yd sweep . . . $48.95 100 yd sweep . . . $59.95

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35 yd sweep . . . $19.95 50 yd sweep . . . $23.95 74 yd sweep . . . $33.95 100 yd sweep . . . $39.95

Handling charge on all petticoats – **$2.00** (covers insurance, mailing, etc.)

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